DAŚAMAHĀVIDYĀ-MĪMĀṀSĀ

Prof. Dr. Vishnu Datta Rakesh

English Translated by

Dr. Premlata Paliwal

Daśamahāvidyā-Mimāṁsā is an authority based on the doctrines of NIGAMA-ĀGAMAS of Indian Philosophy.

In this book, the Tāntric Scholar, Dr. Rakesh, has evaluated the origin of Daśamahāvidyā on a scientific basis with the help of numerous authoritative āgama-granthas. He has very specifically brought to light this fact that the Daśamahāvidyā-upāsanā is a very tough and grace-loving process and deserves a deep study of each Duty and the secret of Its Yantra and symbols. He has boldly declared the fact that in this Kaliyuga, it is only the worship of Daśamahāvidyā that can be fruitful to its devotee. Out of Ten Goddesses Kālī, Tārā, Bhuvaneśī, Ṣoḍaśī, Mātaṅgī etc. Kālī, Tārā and Bhuvaneśī are very powerful; however, Śrī Vidyā has been accepted as the source of the highest liberation.

The entire book, "Daśamahāvidyā-Mīmāṁsā" has been divided into three parts : Daśamahāvidyā - Original, Daśamahāvidyā Mimāṁsā, Daśamahāvidyā - Upāsanā.

This book is an authority and very useful for the readers of Tantra. It has ousted all misconceptions about Tantra Philosophy.

Tantra.

DAŚAMAHĀVIDYĀ-MĪMĀṀSĀ

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APPRAISAL NO. 1

This book is an authority and very useful for the readers of Tantra. It has ousted all misconceptions about Tantra Philosophy.

My Sincere solicitation to the writer and the publisher of this great work.

Padmabhusan
Paṇḍitrāja
Ācārya Paṇḍit Baldeva Upādhyāya

APPRAISAL NO. 2

Daśamahāvidyā-Mimāṁsā is an authority based on the doctrines of NIGAMA-ĀGAMAS of Indian Philosophy.

The Scholastic Scholar of 'Śākta-Philosophy', Dr. Viṣṇudatta 'Rakesh', has manifested his unique style in its creation which is enormously satisfying to the TANTRA-SCHOLARS.

It is firmly believed that all kinds of scholars will certainly he benefitted by this wonderful work.

Several solicitations and multifarious felicitations to Dr. V.D. Rakesh for this unparalleled Creation.

5-3-85

ĀCĀRYA DR. JYAMANT MISHRA
Kulapati
KĀMEŚVAR SINGH SANSKRIT UNIVERSITY
DARBHAṄGĀ

THE TRANSLATOR'S NOTE

O Mother!
O Marvellous Mother!
O All Powerful Mother!
Penetrate all our being, transfigure it till
Thou alone livest in us
and through us.

What a causeless grace of the Mother Divine Ānandmayī, the Primordial Śakti, seated eternally in Her own true nature, Who has blessed Dr. Viṣṇu Datta 'Rakesh' a celestial seeker and a sagacious scholar to be an 'Instruments' of giving bent to his thoughts on Daśamahāvidyā in the form of a book in Hindi, which will certainly fill up a long gap felt so far by the adorers of Tantra-Vidyā.

To my mind, this book on Daśamahāvidyā requires a very special study, as it is a science pertaining to Vedas, Purāṇas and several Tāntric granthas harmonized in one.

These days, the Tāntra-literature and its genuine scholars and seekers are rarely found, as it has earned a bad name in the absence of correct and scientific enterpretations of Tāntric symbols and prevalence of black art.

It is a well-known fact that Āgamas are as many as Nigamas which are said to be the source of Tantra-literature. Āgama is the spoken word of the Lord, while Nigama is the writing of a sage or seer.

In this book, the Tāntric Scholar, Dr. Rakesh, has evaluated the origin of Daśamahāvidyā on a scientific basis

with the help of numerous authoritative āgama-granthas. He has very specifically brought to light this fact that the Daśamahāvidyā-upāsanā is a very tough and grace-loving process and deserves a deep study of each Duty and the secret of Its Yantra and symbols. He has boldly declared the fact that in this Kaliyuga, it is only the worship of Daśamahāvidyā that can be fruitful to its devotee. Out of Ten Goddesses Kālī, Tārā, Bhuvaneśī, Ṣoḍaśī, Mātaṅgī etc. Kālī, Tārā and Bhuvaneśī are very powerful; however, Śrī Vidyā has been accepted as the source of the highest liberation.

In fine, Dr. Rakesh the paramount Paṇḍit of Tantra-Śāstra, has specifically mentioned that it is hardly possible to grasp the entire meaning and to enjoy the boundless bliss of this wouderful *upāsanā* without delving deep at the cultural background of Tantra Science.

It is again the benevolent benediction of Śrī Śrī Mā Ānandmayī that has graciously entrusted me with the towering task of translating this scholarly book 'Daśamāhāvidyā-Mīmāṁsā' which is, more or less, a 'the saurus' of the entire Tantra-knowledge permeated with sanskrit words, phrases, and ślokas. Since the Devine Mother has been my chief Deity, Īṣṭa-Devatā, right from my childhood and has opportuned me to translate into English the Kālī Sahasra-nāma during my visit to the United States, She has kindly inspired Dr. Rakesh to favour me by allotting the towering task of this translation into English to me.

As we are aware, it is a hard nut to crack to put into words the true spirit of the original work into the translated words. Since Sanskrit Vocabulary is very much different from the English one, a great difficulty has been experienced in bringing the correct spirit of the Tāntric terminology.

However, several words and phrases of the original book

have been used as such with a view to maintaining the real spirit of the subject.

The entire book, "Daśamahāvidyā-Mīmāṁsā" has been divided into three parts :—

1. Daśamahāvidyā - original.
2. Daśamahāvidyā - Mīmāṁsā.
3. Daśamahāvidyā - Upāsanā.

The Chapter pertaining to *Upāsanā* contains Sanskrit verses only in original, hence, it is considered to be beyond the translator's limit.

I am sure, this translated work will prove to be fruitful in enriching the Knowledge of Tantra-Science adorers and create a climate of zeal and zest for reading the Tāntric literature in future.

DR. PREMLATA PALIWAL
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R.C.A. P. G. Girls' College, Mathura
Sādhu Mā Premānanda Giri
(after Saṁnyāsa) in July, 1996
at Ḳankhal.

FOREWARD

The compilation of the material related to the origin of different mysterious worships of Daśamahāvidyā has been attempted by Śrī Ramtośa Bhaṭṭācārya in his work entitled 'Prāṇatoṣinī.' In the year 1898, Paṇḍit Kulapati Shri Jīvānanda Vidyāsāgara got its third revised edition published. It contains, in its twenty eight pages, the stories in brief about the names, importance and origin of Daśamahāvidyā, Daśamahāvidyātotra and amulet (Kavaca) are written on the 746th and 747th pages 'Ṣāktapramoda' is another important work of this subject. Although this book does not elucidate on the subject of Mahāvidyā; howerver, it mentions in detail *yantrodhāra* (a yantra-ritual), *pūjāvidhi* (worship-details). *kavaca* (amult), *stotra* (verses), hṛdaya (nucleus), *upaniṣad*, *sahasranāma*, (one thousand names) and sacrifice. Out of several-Tantra-works, this work takes up the subject pertaining to the oblation as discussed by the author Shri Rajadevanandana, the king of Shivihara who was assisted by Shri Raghuraja Dube, the Ācārya of Śākta-cult. It was reprinted in 1979 from Bombay. In the form of Vedavyāsa-Jaimini discourse, eighty one chapters of Mahābhāgavata Purāṇa contains an elaborate material on Daśamahāvidyā pertaining to the question-answer form of Mahādeva Nārada; but this book was also printed in the year 1913 from the Gujarati Printing Press. In the year 1934, Kalyan's Śākti-Volume was published from Gītā Press, Gorakhapur, in which Shri Motilal Sharma, the worthy scholar of disciple of Pt. Madhusudan Ojha, the reputed Vedic scholar, contributed an article entitled

'Daśamahāvidyā' that elucidates on the āgama-nigama secret symbols of Daśamahāvidyā in the light of Brāhmin-granthas. However, this article did not have any analysis of the Tāntric Concepts and, moreover, there had been hardly any material on Mātaṅgī and Kamalā, althouth a few articles on Vāmamārga. Tārā-rahasya, Kālītattva and Śrī Vidyā, by Shri Tarananada Tirtha, Dr. Hiralal Shastri, D. Litt., Dr. Prabhata Chandra Chakravarti and Pt. Narain Shastri Khisre respectively, are worth-reading indeed.

In 1972, an elaborate descriptive catalogue entitled 'Tāntric Literature' was published by the Uttar Pradesh Hindi Samiti Mahamahopadhyaya Paṇḍit Gopinath Kaviraja has very well but briefly introduced the subject of Daśamahāvidyā in its prologue, while expressing the different sorts of *sādhanā* due to a difference of *Upāsya-devatā* i.e., Cherished Deity. He has emphasized on the statement of 'Triśati' that says :—

मोक्षैकहेतुर्विद्या श्री श्री विद्यानात्र संशयः।

mokṣaikaheturvidyā śrī śrī vidyānātra saṁśayaḥ.

i.e. Śrī Vidyā is the only Vidyā that gives salvation; there is no doubt in this.

On the basis of this saying, he has means to say that different gods (*devatās*) afford different fruits in different ages; however, the upāsanā of Daśamahāvidyā are, uniquely, empowered to afford fruits in all the ages. Out of them, Kālī, Tārā and Sundarī are outstandingly potential. So much so, the act of, salvation is also attributed to Śrīvidyā alone, as it is declared in Varadarāja tanthra :—

अस्या ग्रहणमात्रेण जीवन्मुक्तस्तु साधकः।

āsyā grahaṇamātreṇa jīvanmutkastu sādhākaḥ.i.e.

i.e. A sādhaka becomes free from bondage just by adopting this Vidyā. Revered Paṇḍitji gave a thought to the

study of Kālī and Śrī Vidyā historically and symbolically speaking; however, he felt contented with a brief descriptioin of other Mahāvidyās only.

Nowadays, it is rare to get the works like Prātoṣiṇi, Mahābhāgavata and other Tantra-volumes, although published through the great efforts of Sir John Woodruff and Paṇḍit Pramathanātha Mukhopādhyaya, are hardly available. The Tāntric works like Kubjikā Tantra, Kulārṇava, Śāradātilaka, Muṇḍamālā, Śaktisaṅgama, Śadvidyāgama, Brahmayāmala, Rudrayāmala, Svatantra Tantra and Sammohanatantra etc. which contain the systems of oblation and worship, (*upāsanā*), are seldom found. Even Pt. Gopinath has referred to these works in his book.

It is a hard nut to crack to deal with the Daśamahā-vidyā worship (*upāsanā*) as prescribed in Śāktāgama. I have composed this book for the convenience of worshippers (*upāsakās*) after going into the details of several rare books. It possesses a unique place among Vedic, purāṇic and āgamic, lores in view of Daśamahāvidyā-svarūpa, Yanttra, Upāsana and their origin pertaining to their symbolical meaning. Readers are sure to feel enlightened at its original meaning with regard to its historical, philosophical, artistic and literary aspects. It is a supreme sort of very special sacred sādhanā that has become secret, rare and obtainable through a guru alone, on account of its being enwrapped in Tāntric symbols. Tantra-sādhanā has so much mixed up with Vedic, Budhistic and Jain āgamas purāṇic line of thinking that it is not possible to expose it without a deep study of complete cultural traditions. It was Pt. Gopi Nath Kavirāja who, for the first time, raised his pen on composing and compiling the intensely elaborate literature of Śākta cult and, thus, enamoured the scholars from far and near towards it. Really speaking, I feel indebted to the spontaneous and causeless grace of Śrī

Śrī Mā Ānandamayī and revered Pt. Gopi Nath Kavirāja that has enabled me to reveal the secrets of *Śākta-pūjā* and *Sādhanā* in this book. In order to earn over all knowledge of Tantra Sādhanā, the directions and communion of a realized seeker is, undoubtedly, more beneficial than the books, themselves. It is time to say that this sādhanā may not only prove to be fruitless but also harmful in the end, without hitting at its meaning. Its the present age is overflooded with Tantra-scholars it has become imperative to evaluate the fundamental values of the current traditions and systems in their own way. Quacks always pose a danger for patients. Consequently, it has become essential to have an authentic knowledge of this esoteric subject, otherwise its currupted meaning will result into total ruin as opposed to establishing ideals in society. It, therefore, requires precautions to be observed in a greater measure. The repeated declaration of the Tantra-Śāstra is that it is fruitful only in its Vāmācārī-character and result into vain in its Dakṣiṇācārī-nature :—

इयं देवी महादेवि! वामाचार फलप्रदा।
दक्षिणाचारयोगेन न भवेत् फलदायिनी।। –प्रा0 तो0 पृ0 481

iyaṁ devī mahādevi! vāmācāra phalapradā,
dakṣiṇācārayogena na bhaveta phaladāyinī.

Pra. To 1 Page 49.

It is, therefore, desired of a *sādhaka* to make out the mystery of gross outlive and word-body of the Tāntric upāsanā and its deity as such, in order to drink deep its inner meaning. It is true to say that the tantric *sādhanā*, in its initial stage, always appears to be different due to its deep association with its fundamental custom and conduct such as Vāma, Samaya and Cīnācāra; however, all sorts of *Sādhanā* culminate into oneness in their ultimate reality. It is essential to define the intrinsic meaning of these mysterious sorts of *sādhanā*,

as it is not possible to attain salvation without a proper understanding of their mystric symbols as it is said :—

कुलधर्ममिमं ज्ञात्वा मुच्येयुः सर्वमानवाः,
इतिमत्वा कुलेशानि मया लोके विगर्हितम्।

kuladharmamimaṁ jñāttvā mucyeyuḥ sarvamānavāḥ,
itimatvā kuleśāni mayā loke vigarhitaṃ.

The Inspiration of the Book Publication

The Daśanāmi Saṁnyāsī followers of Ācārya Śaṅkara have ever launched the armed movement in order to save the Hindu religion, culture and human life. From this point of view, the contribution of Nirvāni-akhāḍā can be said to be of historical significance, Dr. Yadunath Sarkar, the noted historian, has remarkably pointed out this fact in his book entitled "A History of Nirvāni Nāgā Saṁnyāsis. " In Haridvāra, the Dakṣeśvara Temple has been Śaiva-Śakti-Pīṭha of this *akhāḍā* that has been a centre of attraction to the adorers of Tantra and devoted bhaktas, right from the purāṇic, age. Here, the Vāmācārī Kaul Sādhakas are hardly visible due to an impact of Samayacārī cult. The Kālī temple of Kāmeśvara Kaul situated in the valley of Caṇḍī Mandir has been sanctified as the centre of mystric *sādhanā* for the last centruy, although the typical tāntric envirous are not available there at these days. Even Māyā and Manasā Devī temples are occupied by the Junā and Nirañjanī Daśanāmi Saṁnyāsis dreuched in the colour of Samayi-sādhanā.

Not to mince the matter, the present grandeur and glory of Śrī Dakṣeśavara temple in Kankhala can be attributed to the herculean efforts of Śrī Giridhar Puri ji Mahārāj, an illustrious scholars, social-worker, Karmayogī and realized Mahanta, who is the secretary of the Nirvāni Akhāḍā as well.

Śrī Śrī Mā Ānandmayī, the realized saint of this age, did have an unfailing faith and untainted affection for him. It was an ardent aspiration of the supremely sacred Mother that Śrī Mahanta ji should get constructed one grand temple of Daśamahāvidyā, the organs of Satī and along with their respective *yantras*, built infront of Dakṣeśvara temple[1]. The Northern India ever lacks a Śaktipīṭha of this type. Śrī Mahanta ji and his worthy Yogi disciple Śrī Arjunapuri ji got an outline of the *Yantras* and idols prepared after scanning several books of English, Bengali and Sanskrit. Really-speaking, it is a hard nut to crack to combine the aesthetic sense and classical knowledge together. It is really creditable for Śrī Mahantaji and Śrī Arjunapuri ji to synthize the āgamic tradition with a tinge of modernism in this book. This is a brief story regarding the construction of the Daśamahāvidyā temple in Kankhala.

Many a devotee at Mā's holy āśrama; during my pravacana, requested me to write a commentary on the metaphysics of the Goddess Supreme.

How potent is, the tiniest nector-like particle of Śrī Śrī Mā's divine love? This has been experienced by me personally. I may, therefore, be allowed to say in the words of Ācārya Śaṅkara, "Oh, Mother! kindly, tell me when will that hour bless me, your student, for drinking deep the divine nectar-like water of Thy washed holy feet which is perfumed with the fragrance of a beetle in the form of Śabda-brahma that pollen-dustry amount of the Supreme bless that uniquely empower even a mute by birth to compose poetry.

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1. काली तारा तथा छिन्ना सुन्दरी बगलामुखी,
मातंगी श्यामला लक्ष्मी: सिद्ध विद्या च भैरवी। शक्ति संगम, ताराखण्ड 6116117
Kālī Tārā tathā Chinnā Sundarī Bagalāmukhī.
Mātaṅgī Śyāmalā lakṣmī Siddha Vidyā ca Bhairavī.
Śakti saṅgam, Tārākhaṇḍa, 6/16/17.

कदाकाले मातः कथय कलितालक्तकरसं,
पिवेयं विद्यार्थी तव चरणनिर्णेजनजलम्।
प्रकृत्या मूकानामपि च कविताकारणतया,
यदाधत्ते वाणी मुखकमलताम्बूलरसताम्॥ —सौ0 ल0-100

kadākāli mātaḥ kathaya kalitālaktakarasaṁ,
piveyaṁ vidyārthī tava caraṇanirṇejanajalaṁ.
prakṛtyā mūkānāmapi ca kavitākāraṇatayā,
yadādhatai vāṇī mukhakamalatāmbūlarasatāṁ.
—Saun-Laharī-100.

Revered Mā instructed me to write the books on Mārkaṇḍeya Purāṇa and Daśamahāvidyā. I partially acceded to Mā's instruction by writing a detailed analytical introduction to Mārkaṇḍeya Purāṇa edited and annoted by Dr. Dharmendra Nath Shastri, an eruditē of Sanskrit, literature, ex-principal of Nemiśaranya Purāṇa Research Institute and ex-head of the Department of Sanskrit, D.A. V. Collge, Dehradun. Within the premesis of, Śrī Śrī Mā Ānandamayē Āśrama, Smt. Indra Gandhi, the former Prime Minister of India, released this book in the pious presence of Mahanta Giridhar Nārāyanapuri and Mahāmaṇḍaleśvara Swami Vidyanandji Giri of Kailāśa Āśraṁa. This book is to be taken up as compliance of Mā's another instruction: The Tāntric and Vedic meanings have been defined here for the first them. Prior to this, such type of authentic explanation and analysis of this enormous material was hardly available in Hindi as far as the Vedic and āgamic references are concerned in the historical and sectarian perspective. The Yantra-sketches are also not similar in English books. The same have been corrected on the basis of Śakta Pramodanand printed in this book. In the chapter entitled Upāsanā, the methods of meditation (dhyāna) mantra, Kavaca and brief stotra are given. No more explanation was required, because of several classifications of *arca krama* (worship-pattern) with regard to a variety of dīkṣā and difference in guru-cults.

People interested in these sorts of *Sādhānā* may follow their path after consulting the concerned guru. On account of its complicated and esoteric nature, Tārākhanda goes to the length of saying that all and sundry should be beware of jumping into this fielld blindly for the sake of their material benefits. Truely speaking, those who are uplifted above the range of virtue and Sir, are really, authorized for treading on the path of this Sādhanā—

कौलो धर्मः परमगहनो योगिनामप्यगम्यः,
महाविद्या कलौ देवि न देया यस्य कस्यचित्त्वया। 58/54

kaulo dharmaḥ paramagahano yogināmapyagamyaḥ,
mahāvidyā kalau devi na deyā yasya kasyacittvayā. 58/54

As far as my understanding of Vedic and Tāntric Sādhanā is concerned. I have been benefitted much by my long association with Mahāmahopādhyāya Paṇḍit Giridhar Sharma Chatruvedi, Mahāmahopādhyāya Paṇḍit Gopināth Kavirāja, Dr. Vāsudeva Sharana Agrawal and Ācārya Paṇḍit Viśvanāth Miśra. The *Svarūpa* of the *Tāntric* Reality has been manifested through the books of Dr. Fateh Singh. I, therefore, express my soulful sentiments to all these scholars and feel overwhelmed merely at the idea of being privileged of enjoying the closest association of the reversed Ācārya Paṇḍit Viśvanāth Miśra and Chaturvedi ji along with that of Kavirāja.

Revered Mahanta Giridhar Narain Puriji of the Nirvāni Akhāḍā, Kankhala, kindly, bore the burden of getting it printed. To my mind, the mere word, 'gratitude' is too low to give went to his greatness, as my gratefulness and his greatness are hardly at par with each other. Both Guru and disciple, i.e. Mahanta ji and Śrī Arjunapuri ji rank among out-toppeing saints drenched with enormous compassion for the sufferers and possess a deep love for knowledge. It is my bounden duty to express my deep sense of gratitude for them as they are permeated with an innate love for me.

My hearty blessings are due to dear Vidhushekhar Paliwal for going through the manuscripts and to dear Vagish Paliwal for preparing the *Yantra*-sketches. This is my earnest prayer to the Divine Mother that these two sons of mine should even grow in spiritual devotion.

I also thank Pt. Ratirāma ji Shastri, Sāhitya Bhandāra, Meerut for publishing this book tastefully. I am sure that the curious seekers shall be benefitted by this book. In case, there are any suggestions from the learned scholars, I will try to point out and rectify them in the next publicatoin.

Malaviya Jayanti
Haridvar
25-12-83

In divine reverence
Vishnu Datta Rakesh

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1

DAŚAMAHĀVIDYĀ : ITS ORIGIN AND SĀDHANĀ

The Indus-valley ruins have verity indicated at the prevailing type of *Upāsanā* pertaining to the Tāntric style. The Mātṛkās like Aditi, Uśasanaktā, Iḍā etc. of the Vedic age prove that the *Śakti-pūjā* was prevalent during the pre-historical period. There had been numerous interpretations of the Tāntric symbols and indications in the Purāṇic-Tāntric age; several idol-symbols were formed in view of assimilating the forces of Nyāsa, Kavaca Stotra, and Mantra with those of physique and Cosmos. References about idol-constructions are available in Matsyapurāṇa, Kūrmapurāṇa, Liṅgapurāṇa, Devipurāṇa, Mahābhārata, Viṣṇudharmottara Purāṇa, Agni-Purāṇa; Vṛhad-saṁhitā, Vaikhānasāgama, Suprabheda, Kāmika and Aṁśumadabheda. Even Mānasāra and Śilparatna also shed light very specifically on idol-formations. From the historical point of view, the various forms of idols took place in the shelter of the Tantra-philosophy. If a thorough study of transitions is made in the light of Hindu, Jain and Buddhistic Tantras, it is possible to get solid facts about them. Indian archaeologists have referred to the proofs of idol-worship prevailing in India before 3000 B.C. After the advent of the Christ, traces of stone-idols and temples are available on the basis of the records of Ghisundi, Mathurā and Besanagar. Among the five, gods, statues of Gaṇeśa, Viṣṇu, Śiva, Durgā and Sun were constructed enormously. Among them, the

goddess-statues are older than those of gods. Among the goddess-statues, the Mātṛ-idols, although crude in shape, present solid proofs of *Śakti-Upāsanā* being observed about two thousand and five hundred years B.C. back. The idol, feeding breast to a baby, may be said to be projecting the image of a Skanda-mātā of Tāntric style. It has been with a purpose to frame dancing damsels in their naked forms or horn-headed female-statues so as to differentiate the Mātṛ-idols from the ordinary female figures. The terracotta female figure of 2nd century B.C. found in Kauśāmbī, has been imprinted with several Tāntric symbols.

According to Sammohana Tantra there have been twenty two kinds in the Āgama literature, out of which, Paśupata, Pāñca-rātra and Śāktāgama are ancient, while Cīnāgama, Bhairava, Aghora, Jaina and Baudhāgama are modern, Pāñcarātra and Vaikhānas Vaiṣṇavāgama, Māheśvara, and Kapāla, Paśupata or Śaivāgama and Kerala, Kāśmira, Gouḍa etc. are the sub kinds of Śāktāgamas, which have empowered all kinds and castes of people to undertake the Tāntric Sādhanā. Till the tenth century A.D., the Kālāmukha Kāpālika, Bhairava and Lakulisha types had been brought to light. Along with the Nātha and Raseśvara kinds of the Vāmamārgī Kāpālikas, even the Tryambakadhārā had come into forcc. The Trayambakadhārā and Trikvādi Śaivas came into existence in Kāśmīra. Thus, Śākta cult reached the point of the highest glory right from seventh to twelth century. Among Buddhistic tantras, the Pāramitānaya and Mantranaya branches of Mahāyāna sect came into being where goddesses like Aparājitā, Vajrasāradā, Vartāli, Karāli, Mārici and Parṇaśabari etc. have been exposed for Upāsanā. Around tenth-eleventh centuries, Odantpuri, Somapura and Vikramaśilā centres developed literature on these deities and Vajrayāni Sādhanās and, then, right from Gujarat upto Punjab, Bihar, Rajasthan and East-West Bengal, these Sādhanā-styles got enrooted into these lands terribly

but silently. References of this mystic *sādhanā* are made in Devi Purāṇa and Kālī-purāṇa, in which meat, liquor and coitus, relationship have been accepted compulsorily. Among them, a great importance was attached, by Kāpālikas to Brāhmī, Māheśvarī, Kaumārī Vaiṣṇavī, Vārāhī, Nārasiṅghī and Aindrī along with *Aṣṭa-mātṛkās* pujā in relation to the aggressive pūja of Kālī, Karālī, Cāmuṇḍā and Caṇḍikā and the luxurious pūjā of Bhairavī, Tripurasundarī, ṣoḍaśī and Lalitā. Among these Upāsakās, Kāpālikas of older values used to worship the figure of a triangle representing a female part (vagina), while modern Kapālikas used to worship the vagina of a woman directly.[1] The Prapañcasāra Tantra has made an account of vagina-worshipper's sect by way of referring to the saying *Sampūjya yoniṣu ca mātṛgaṇa sacaṇḍikānta*, (9/17, 18). Truly speaking, the following concept of the Tantra followers was behind the essential of a woman in the form of a mien (*mudrā*).

नारी चक्रे सर्वरूपं यत्किञ्च जगतीगतम्
न च नारी सम सौख्यं न च नारी समागतिः
ब्रह्मांडनामनन्तं च स्त्रीदेहे स्फुटमेव च।[2]

nārī cakre sarvarūpaṁ yatkiñca jagatīgataṃ,
na ca nārī sama saukhayṁ na ca nārī samāgatiḥ.
brahmāṇḍānāmanantaṁ ca strīdehe sphuṭameva ca.

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1. भगे तदीये विद्यन्ते नाड्यस्तिस्त्रः प्रधानिकाः
एका तु नाडिका चान्द्री सौरी चान्या तु नाडिकाः।
आग्नेयी चापरा ज्ञेया पूजयेत्तास्तु साधकः॥
हंस विलास, पृ० 299; शक्ति संगम तंत्र। पृ० 29; वृहन्नील, तंत्र, 8।160-61
Bhage tadīye vidyante nāḍyastistraḥ pradhānikāḥ
Ekā tu nāḍikā cāndrī saurī cānyā tu nāḍikāḥ/
Āgreyī cāparā jñeyā pūjayettāstu sādhakaḥ//
Haṁsavilāsa, p. 299/ Śakti Saṅgama Tantra, p. 29;
Vṛhannīla Tantra, 8/160-61

2. Śaktisaṅgama Tantra 13/45,133.

Vidyārṇava Tantra also declares the same sentiments in this way :—

पूजयेत् परमा भक्त्या तस्या योनिं निर्मलाम्
योनिमध्यगतां देवीं कालरात्रिमनुस्मरेत्।[1]

pūjayet paramā bhaktyā tasyā yoniṁ nirmalāṃ
yonimadhyagatāṁ devīṁ kālarātrimanusmaret.

The traces of this dispicable Vāmamārgī sādhanā, are found in the 9th century, literature like Damodar Gupta's Kuttanimata, 10th century-work like Rajshekhara's Karpura Manjari, 11th century's Kalāvilāsa and Samaya-mātṛkā of Kṣemendra and Krishna Mishra's Prabodha-candrodaya of the 12th century along with Bhavabhuti's Malati Mādhava of the 8th century. These writers belonged to the area of Jejākamukti. In the provinces of Bengal and Orissa, the Budhistic Tantra Sādhanā was in the process of rooting up itself under the impact of the Pāla, Gaṅgā and Senavaṁśi kings. It means to say that the entire central India had been merged in the impact of Vāmamārgī Sādhanā. Among the Vāmamārgī tānrikas of the middle ages, a different sect under the name of 'Nīlapata' had also been prevalent, which held its ideal a sex-engrossed couple of a man and a women wrapped in a blue cover. This sort of free display of sex had been an off-shool of the direct enfluence of the sex-worshippers, that deeply coloured our litertature, painting, sculpture, fine arts and religion etc. From the cultural point of view, this period can be taken up as a dark period of Indian history that had totally enwrapped the royal personalities of Kannauj, Bengal, Bihar, Orissa, and Kashmira which finally doomed in due course of time. The temples of Devagarh and art-centres of Bengal, Kalinga, Ellora, Elephanta and Bādāmī during Gupta

1. Śaktisaṅgama Tantra 18/30.

age were also affected completely by the Vāmamārgī Sādhanā. Śrī Vacaspati Gairolā has accepted the erotic emotion displayed in the statues of Śiva-Pārvatī of these art-centres as a symbols of harmony between gross and subtle. Śrī Gairolā has considered Śiva-Pārvatī statue of Ellora out-topping from the aesthetic point of view. This statue depicts a beautiful theme in which Pārvatī sitting on the left thigh of Śiva, looking into the minor, Śiva's fingers, in an embracing pose, are touching the tender cheeks of Pārvatī. The blue lotus held in His other hand symbolizes the blossomed state of bliss. This very theme of Śiva has been depicted in Śaṅkarācārya's 'Ānandalaharī.' It purports that the entire Hindu-Buddhist Tantra-Sādhanā right from Bengal upto Kashmīra, from Mahārāṣṭra and Gujarāta upto far-feteched Nepal has bloomed out of the lap of sex alone. Ācārya Śaṅkara, the originator of Samayacārī Sādhanā, dragged Śākta cult out of the pit of this sort of despicable *sādhanā*. It was only his impact that had establishment the sacred and socially sanctioned conjugal bhāva in the basic Mādhurya Sādhanā of Vaiṣṇava, Śaiva and Śākta sects. Ṣoḍaśī, Bhuvaneśvarī, Tripura bhairavī, and Kamalā-Upāsanās are the nectarine off shoots of Śṛṅgāra Sādhanā. This is the secret of the Vedic-āgamic synthesis pertaining to the dual formed statue of the Kāma-rūpa (sex-formed) Śiva and Kāmeśvarī-rūpa. Prākṛti or Pāravatī. That is why, it is said in Prapañcasāra:—

वैदिकांस्तान्त्रिकांश्चाऽपि सर्वानित्यमुवाच ह,
प्रकृतिः पुरुषश्चैव नित्यौ कालश्च सत्तम्।1/21

vaidikāṁstāntrikāṁścāvpi sarvānityamuvāca ha,
prakṛtiḥ puruṣaścaiva nityau kālaśca sattaṃ. 1/21.

The esctatic state of Rasa and the mystic experiences of devotion appear to be exposed in the formation and propitiation of these sex-inspired idols. In Saundarya-laharī's latter half

part, Śrī Śaṅkarācārya has delineated a beautiful pieture of Goddess Nature's divine body, considering the entire Universe as the cosmic physique of Bhagvatī Tripura-sundarī. The acceptance of the cosmic presence in a female figure hints at the following of a stream confluenced with Śakti. For the purpose of *Śṛṅgāra*, even mirror theme has been taken up in accordance with the statues of Ellora. Here, the Sun, the Gem of the Sky is considered as the mirror of the Goddess and Her reflected lotus-face has been compared with the bloomed *hṛt-kamala* of a sādhaka. The seat of *Anāhat cakra* is heart located as *Sūrya-maṇḍala*. The twelve lotus-petals stand for the twelve types of Sun. This inner-seated Sun-orbitie *Sūrya-maṇḍala* is placed as a mirror at the lotus feet of the divine Mother.

समानीतः पदभ्यां मणिमुकुरतामम्बरमणिः,
भयादास्यादन्तः स्तिमितकिरणश्रेणिमसृणः।

**samānītaḥ padabhyāṁ maṇimukuratāmambaramaṇiḥ
bhayādāsyādantaḥ stimitakiraṇaśreṇimasṛṇaḥ.**

It was for the first time, Ācārya Śaṅkara who made an effort for depicting the Vāmamārgī-sādhanā through the symbols of conjugal love and Yoga-practices which had enabled Śākta-sect of come out in the form of a sāttvika sādhanā. In this way, Ācārya Śaṅkara has been rightfully, been accredited with the fame of renovating the Tāntric, Śākta-sect. The post Śāṅkara philosophers are also influenced by the Śākta forces. Looking into the details of Mānamanohara composed by Vādivāgiśvasācārya, it appears to be a work of Vaiśeṣika; however, it obviously indicates the impact of Śākta-sect, as it contains an introductory prayer of Citi Śakti, i.e. Kuṇḍalinī power, and the use of a word like 'Akul' for Śiva according to the Śākta-sect :—

नमस्तस्यै महाभूतबन्धान् अमृतसेवनात्,
मोचयत्यकुलस्थापि या शक्तिश्चित्स्वरूपिणी।

namastasyai mahābhūtabaddhtāna amṛtasevanāt,
mocayatyakulasthāpi yā śaktiścitsvarūpiṇī.

Here it is only the Divine Mother who is eredited with the power of deliverance and salvation. The 'Paramāṇu Kāranatāvāda, i.e. Theory of atomism of this book has also been influenced by Saundarya-laharī.

What is *Dūti yāga* in the Tāntric-Sādhanā, has been *Ātma yāga* in the Vedic phraseology. *Ātmanyevajuhoti* i.e. the Yajña is performed; it, also implies the synthesis of *Brahmāgni* (Fire of Brahma) with *Cidāgni* (Fire of Consciousness) by way of mental japa and transcendental Yoga. In this regard, there has been an evidence of Śrī Vīravāmanaka :—

यन्नेन्धनं द्वैतवनं मृत्युरेव महापशुः,
अलौकिकेन यज्ञेन तेन नित्यं यजामहे।

yannendhanaṁ dvaitavanaṁ, mṛtyureva mahāpaśuḥ,
alaukikena yajñena tena nityaṁ yajāmahe.

In this Yajña, duality is used as fuel and death symbolizes a *yajña-paśu* i.e. scape-goat; feeling and meditation are the sources of Ātma. The external osleutation of Karma-kāṇḍa is shaken off, as soon as one starts mounting on the internal stepts of sādhanā. Devotion in self, then, increases; the vṛtti of bodyc conciousness declines and *Brāhmī-vṛtti*, i.e. Supreme Consciousness of Brahma grows on and on. That is why, it is declared in Gītā :—

ध्यानेनात्मनि पश्यन्ति केचिदात्मानमात्मना। 13/24
dhyānenātmani paśyanti kecidātmānamātymnā. 13/24

In the Tantra Śāstra, a Yantra-sketch smbolizes a small altar of *Ātma-yajña* (self-sacrifice). The outer quadrangle of the *Yantra* represents a body which can be approached internally through any way. The Bind (point) situated in the centre of the *Yantra* is the last halting place of this journey where Ove enjoys the direct experiences of Śakti-permeated Brahma. A *sādhaka* is supposed to emmerse his speech into

mind through *Vācika japa* (eloquent *japa*), mind into his vital body, vital body (*prāṇa*) into apāna, apāna with its process into death and death into the body of five elements, i.e. the body, taken to be dead, should be immersed in the three guṇās. A *sādhaka* should, then, immerse the three *guṇās* into the Mūla-Prakṛti, Prakṛti into Ātmā and Ātmā into the Imperishable Brahma.[1] Within the *Yantra*, the signs of *Bhūpura* (body), *vṛtta* (circle), *dala* (petal) and triangle along with that of the three guṇātmaka Prakṛti. The *Bindu* (point) is the symble of *Ātmā* (soul) and the *Mahābindu* is the Imperishable Brahmapada (seal of Brahma) in the form of Śiva Śakti Prior to the *Bindu*, there are different stages; however, there appears to be no difference due to absolute absence of disparity in Vāsanās (desires). This sort of Ātma-saṁskāra (propitiation of self) occurs through the grace of a sadguru that burns out the entire *mala* (filth) of the self and cuts off the bonds of *paśu-vāsana* (animality) and later, even the nivṛtti. Saṁskāra is appeased. The word *dīkṣā* means this much only :—

दीयते ज्ञानसद्भावः क्षीयते पशुवासना।
दानक्षपणसंयुक्ता दीक्षा तेनेह कीर्त्तिता॥

dīyate jñānasadbhāvaḥ kṣīyate paśuvāsanā,
dānakṣapaṇasaṁyuktā dīkṣā teneha kīrttitā.

As a burnt seed does not grow again, in the similar way a bond of animality burnt through transcendental meditation

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1. वाचं जुहाव मनसि तत्प्राण इतरे च तम्,
मृत्यावपानं सोत्सर्गं तं पञ्चत्वे ह्यजोहवीत्।
त्रित्वे हुत्वाथ पञ्चत्वं तच्चेकत्वेऽजुहोन्मुनिः,
सर्वात्मन्यजुहवीद् ब्रह्मण्यात्मानमव्यये। —श्रीमद्भागवत् 1/15/41-42
Vācaṁ juhāva manasi tatprāṇa itare ca taṃ,
Mṛtyāvapānaṁ sotsargaṁ taṁ pañcātve hyajohavīt.
Tritve hutvātha pañcatvaṁ taccekatve'juhonmuniḥ,
Sarvātmanyajuhavīd brahmaṇyātmānamavyaye.
—Śrīmadbhāgavat. 1/15/41-42

hardly grows again, because a *jīva* (individual) is not gifted with the power of initiating or renouncing the bonds himself or herself; it implies that it is only God who alone is empowered to deliver salvation. According to the Śākta-sect, it is indispensable to adore the Mother Divine Mahāvidyā seated in the form of *jñāna-kriyā* (knowledge-action) for seeking Her grace. It means to say that it is only Śrī Vidyā who is to be considered the soviour of a *jīva* (individual). Among the ten Mahāvidyās, Kālī, Tārā, Ṣoḍaśī etc. are the symbols of Brahma-Vidyā. From the sculptural point of view, the ancient statues of Kamalā, Kālī and Tārā are avaiblable but others are not so popular. In Bengal and Nepal, the ancient paintings of Kālī, Tārā, Chinnamastā and Dhūmāvatī have been found as well. The Daśamahāvidyā-Yantra and idol-symbols found in Rajasthan, Nepal and Bengal do also belong to the age after the 16th century. Its rare availability may be attributed to its intericacy and indispansability of learning through a Guru's lips. The imprints of Kamalā and Gaja-lakṣmī are avaiblable even on the coins found in Kauśāmbī, Pañcāla, Ujjaina, Ayodhyā, and Mathurā. It is surprising to note that the specimen of the purāṇic discriptions of Kālī have not been available so far. However, light from the inception of the 4th century A.D. the idols of Mahiṣamardinī and eight-armed Durgā are incessantly available in the Indian history of fine arts. One thing more, the Two-in-one picture of a trident has been indicative of the united Śiva-Śākta Sādhanā and its marking of the coins of Pañcāla kingdom and Audumbar King Gharghoṣa can be said to be representing the united Śiva-Śakti-Upāsanā.

As it is already said, to Ācārya Śaṅkara, had been a follower of Śākta-sādhanā. His ultimate goal of life had been the worship of Śrī Tripurasundarī. To every seeker, this sādhanā is certainly a giver of knowledge and affluence;

however, it also helps in eradicating the bonds of hatred, shyness, fear, criticism, agony, caste, family and attachment.[1]

Śrī Tripurā is also known as Śrī Vidyā. Śrī Vidyā Herself is the Mother Divine of the whole Universe. Their oneness exposes the mystical meaning of Śrī Vidyā. In other words, the consciousness-permeated Śrī Vidyā itself forms the foundation of the entire cosmos, as it is said inVarivasya Rahasya :—

साक्षाद्विद्यैपवैषा न ततो भिन्ना जगन्माता।
अस्याः स्वाभिन्नत्वं श्रीविद्याया रहस्यार्थः। 2/107

sākṣādvidyaivaiṣā na tato bhinnā jaganmātā,
asyāḥ svābhinnatvaṁ śrīvidyāyā rahasyārthaḥ. 2/107

The graphic Yantras are said to be the residing seats of Śrī Vidyā who is considered to be a symbol of creation, existence and distruction. A downward triangle hints at creation, while an upward triangle is indicative of destruction. All the tantra-granthas faithfully declare that these Yantras possess the power of granting all luck and salvation to the seekers, as it is said :—

सर्वसिद्धिप्रदा यास्तु चक्रे सर्वार्थसाधके।
लोकत्रयसमृद्धीनां हेतुत्वाच्चक्रनायिका।।

sarvasiddhipradā yāstu cakre sarvārthasādhake,
lokatrayasamṛddhīnāṁ hetutvāccakranāyikā.

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1. सरस्वत्या लक्ष्म्या विधिहरि सपत्नी विहरते,
रतेः पातिव्रत्यं शिथिलयति रम्येण वपुषा।
चिरञ्जीवन्वेव क्षपित पशुपाशव्यतिकरः,
परानन्दाभिख्यं रमयति रसं त्वद्भजनात्।। सौन्दर्यलहरी 101
Sarasvatyā lakṣmyā vidhihari saptnī viharate,
Rateḥ Pātivratyaṁ śithilayati ramyeṇa vapuṣā.
Cirañjīvanveva kṣapita paśupāśavyatikaraḥ,
Parānandābhikhyaṁ ramayati rasaṁ tvadbhajanāt.
Saundaryalaharī. 101

The ultimate aim of Śākta Sādhanā is to be identified with the *svarūpa* of Śrī Tripurasundarī. It is also known as *Samayī Mārga*. Pt. Jagannatha, the renowned Śāktācārya has defined *Samaya* in this way :—

समं साम्यं याति प्राप्नोति। शक्तिभाष्य 1/1/19

samaṁ sāmyaṁ yāti prāpnoti. Śakti bhāṣya 1/1/19

In other, words, when a *sādhaka* starts experiencing the constant presence of the consciousness-permeated wave (laharī) of bliss. Saha+maya=In other words, 'She is with me; with this feeling, it is worth while to call a seeker by the name of *Samayī*. Sādhanā starts with an external *pūjā*, but its culmination turns into disappearance of the external rituals. It means to say that mental *pūjā*, meditation and self-realization ought to be the sources of higher attainments of a *Sādhaka*; everything else is just secondary. It is said in the Lakṣmīdhara Ṭīkā of Ānanadalaharī :—

समयिनां मन्त्रस्य पुरश्चरणं नास्ति। जपोनास्ति। बाह्य होमोऽपि नास्ति। बाह्यपूजाविधेयो नास्त्येव। हृत्कमलमेव सर्वं यावदनुष्ठेयम्।

samayināṁ mantrasya puraścaraṇaṁ nāsti. japonāsti. bāhya homo'pi nāstī. bāhyapūjāvidheyo nāstyeva. hṛtkamalameva sarvaṁ yāvadanuṣṭheyaṃ.

2

A PURĀÇIC INTERPRETATION OF DAŚAMAHĀVIDYĀ

Verily, Satī, the daughter of Dakṣa Prajāpati has been acclaimed as Mahāvidyā. The origin of the Daśamahāvidyā has, therefore, been associated with Satī. A tale has been narrated in Mahābhāgavata that Dakṣa Prajāpati did not extend an invitation of Yajña to Śiva. Inspite of this, Sati tried to seek Śiva's approval for attending the *yajña*. On account of enemical nature behaviour of Dakṣa Prajāpati, *Śiva* disisted *Satī* from attending the function; but Satī did not listen to Him at all. She merely proclaimed, "I'll certainly participate in Prajāpati's *Yajña* by way of either obtaining the Yajña-share or devastating it completely."

ततोऽहं तत्र यास्यामि तदाज्ञापय वा न वा।
प्राप्स्यामि यज्ञभागं वा नाशयिष्यामि वा मखम्॥ 8/42

tato'haṁ tatra yāsyāmi tadājñāpaya vā na vā.
prāpsyāmi yajñabhāgaṁ vā nāśayiṣyāmi vā makhaṁ.
8/42

On saying this, Satī got fired with anger. She started looking at Śiva aggressively. Her lips began to shake and she guffawed behemently that terrified Śiva. Consequently, Satī's physique got charred due to intense anger :—

त्यक्त्वा हेमपटीमासीद् वृद्धावस्था समप्रभा।
दिगम्बरा लसत्केशा ललज्जिह्वा चतुर्भुजा॥
कालानललसद्देहा स्वेदावतेनतनूरुहा।

महाभीमा घोररावा मुण्डमालाविभूषणा।।
उद्यत्प्रचण्डकोट्याभा चन्द्रार्धकृतशेखरा।
उद्यदादित्यसङ्काशा किरीटोज्ज्वलमस्तका।।
एवं समादाय वपुर्भयानक जाज्वल्यमानं निजतेजसां सती।
कृत्वाट्टहासं सहसामहास्वनं सोत्तिष्ठमाना विरराजः तत्पुरः।।8।85-53

tvaktvā hemapaṭīmāsīd vṛddhāvasthā samaprabhā,
digambarā lasatkeśā lalajjihvā caturbhujā.
kālānalalasaddehā svedāvatenatanuruhā
mahābhīmā ghorarāvā muṇḍamālavibhūṣṇā.
udyatpracaṇḍakoṭyābhā candrārdhakṛtaśekharā,
udyatādityasaṅkāśā kirīṭojjvalamastakā.
evaṁ samādāya vapurbhayānaka jājvalyamānaṁ
nijatejsmā satī,
Kṛtvāṭṭahāsaṁ sahasāmahāsvanaṁ sottiṣṭhamānā
virarājaḥ tatpuraḥ 8/48-53

Śiva, being tremendously horrified at Satī's formidable *monstrous* four started running away. Satī made an effort to check him in ten direction after adopting ten forms; consequently ten forms, born of Satī Herself happened to stand before Śiva.

एवं पतिं वीक्ष्य भयाभिभूतं
दयान्विता सा पति वारणेच्छया।
सर्वासु दिक्षु क्षणमग्रतः स्थिता
तदा च भूत्वा दशमूर्त्तयः पराः।। 8/57

evaṁ patiṁ vīkṣya bhayābhibhūtaṁ
dayānvitā sā pati vāraṇecchayā.
sarvāsu dikṣū kṣṇamagrataḥ sthitā
tadā ca bhūtvā daśamūrttayaḥ parāḥ. 8/57

These deities in the form of mahāvidyā, born of Satī's body, are known as Kālī, and Tārā, Chinnamastā etc.

काली तारा च लोकेशी कमला भुवनेश्वरी,

छिन्नमस्ता षोडशी च सुन्दरी बगलामुखी।
धूमावती च मातङ्गी नामान्यासाभिमानि वै॥
kālī Tārā ca lokeśī kamalā bhuvaneśvarī,
chinnamastā ṣoḍaśī ca sundarī bagalāmukhī.
dhūmāvatī ca mātaṅgī nāmānyāsābhimāni vai.
8/62-63

Śiva began to enquire about these deities pertaining to Mahāvidyā; on this, Satī responded thus :—

येयं ते पुरतः कृष्णा सा काली भीमलोचना
श्यामवर्णा च या देवी स्वयमूर्ध्वव्यवस्थिता।
सेयं तारा महाविद्या महाकालस्वरूपिणी
सव्येतरेयं या देवी विशीर्षातिभयप्रदा॥
इयं देवी छिन्नमस्ता महाविद्या महामते
वामे तवेयं या देवी सा शम्भो भुवनेश्वरि।
पृष्ठतस्तव या देवी बगला शत्रुसूदिनी,
वह्निकोणे तवेयं या विधवारूप धारिणी॥
सेयं धूमावती देवी महाविद्यामहेश्वरी,
नैर्ऋत्यां तव या देवी सेयं त्रिपुरसुन्दरी!
वायौ यत्ते महाविद्या सेयं मातङ्गकन्यका,
ऐशान्यां षोडशी देवी महाविद्या महेश्वरी॥
अहं तु भैरवी भीमा शम्भो मा त्वं भयं कुरु
एताः सर्वाः प्रकृष्टास्तु मूर्त्तयो बहुमूर्त्तिषु। 8।65-71

yeyaṁ te puratah kṛṣṇā sā kālī bhīmalocanā,
śyāmavarṇā ca yā devī svayamūrdhvavyavasthitā.
seyaṁ tārā mahāvidyā mahākālasvarūpiṇī,
savyetareyam yā devī viśīṣārtibhayapradā.
iyaṁ devi chinnamastā mahāvidyā mahāmate,
vāme taveyaṁ yā devī sā śāmbho bhuvaneśvarī,
pṛṣṭhatastava yā devī bagalā śatrusūdinī,
vahnikoṇe taveyaṁ yā vidhavārūpa dhāriṇī,
seyaṁ dhūmāvatī devī mahāvidyāmaheśvarī,

niaṛtyāṁ tava yā devī seyaṁ tripurasundarī,
vāyau yatte mahāvidyā seyaṁ mātaṅgakanyakā,
aiśānyāṁ ṣoḍaśī devī mahāvidyā maheśvari,
ahaṁ tu bhairavī bhīmā śambho mā tvaṁ bhayaṁ kuru,
etāḥ sarvāḥ praṛṣṭāstu mūrttayo bahumūrttiṣu.
8/65-71.

It means to say, "O! Śiva, the figure facing you is dark Kālī. Above you, the blue coloured Tārā is standing. On your right side is Chinnamastā and towards left Bhuvaneśvarī is standing Bagalā, the killer of enemies, is standing behind you. Dhūmāvatī is standing in the Agni-corner and Tripura-sundarī is standing in the Naṛitya corner. Mātaṅgī is towards, the Vāyavya corner, and Ṣoḍaśī is seated on the Iśāna-corner. Here I am Bhairavī standing right in front of you in order to grant the boon of fearlessness to your good self. Their adoration affords to their adorers the four fruits of *dharma*, *artha*, *kāma*, *mokṣa*; alongwith this, other applications like killing, fascination, magical incantation causing to root out someones's erst-while inclination, melting, charming someone into submission, repentance, retention, jealousy etc. known as *māraṇa*, *mohana*, *ucāṭana*, *drāvaṇa*, *vaśīkaraṇa*, *kṣobha*, *stambhana* etc. can also be undertaken :—

भक्त्या सम्भजतां नित्यं चतुर्वर्गफलप्रदाः,
सर्वाभीष्टप्रदायिन्यः साधकानां महेश्वरः।
मारणोच्चाटन क्षोभमोहनद्रावणानि च,
वश्यस्तम्भनविद्वेषाद्यभिप्रेतानि कुर्वते॥ 8।72।73

bhktyā sambhajatāṁ nityaṁ caturvargaphalapradāḥ.
sarvābhīṣṭapradāyinyaḥ sādhakānāṁ maheśvaraḥ.
māraṇoecāṭana kṣobhamohanadrāvaṇāni ca,
vaśyastambhanavidveṣādyabhipretāni kurvate. 8/72/73

The Vedic Śāstras consider Śiva as another name of Brahma. The Maṇḍūkya Upaniṣad calls Him Śānta, Advaita and Caturtha-Śāntam, Śivamadvaitam Caturtham. Śiva has

also been addicted with his other forms known as earth, water, fire, air, ether, moon, sun, direction, (*diśā*) time (*Kāla*) and individual (*jīvātmā*). These Śakti-permeated ten elements are respectively ten Mahāvidyās. Verily speaking, Rudrās are only ten in number; the eleventh is the Self only.

दश ते वायवः प्रोक्ता आत्मा चैकादशस्मृतः।

daśa te vāyavaḥ proktā ātmā caikādaśasmṛtaḥ.

Rudra's running away refers to His quality of friction. This very quality friction or throbbing is the root cause of a division between animate and inanimate. The Rudra is full of friction. The coutrolling factor of existence and movement is also known as Rudra.

रोदनाद् द्रावणाद् रुद्रः,
रोधनाद् स्थूलावस्थात द्रावणात् रुद्रः। तन्त्रालोक

rodanād drāvaṇād rudraḥ,
rodhanād sthūlāvasthāta drāvaṇāt rudraḥ.

Tantrāloka

If Satī signifies a collection of substances, the running Rudra stands for speech. There is a collection of creation, existence and speed and a collection of inanimate and animate as well. This story of Rudra and Satī, thus, indicates at the two main substances required in the creation of the Universe. The formation of Ten implies friction within the energy of substances. The Mahābhārata declares this activity, of Satī as 'faculty of execution.'

तथाविद्यां कार्यवतीं निरीक्ष्यतां,
विहाय धैर्य सह चेतसा तदा।
चकार बुद्धिं स पलायते भयात्,
समभ्यधावच्च दिशोविमुग्धवत्॥ 8/54

tathāvidhāṁ kāryavatīṁ nirīkṣyatāṁ,
vihāya dhairya saha cetasā tadā.
cakāra buddhiṁ sa palāyate bhayāt,

samabhyadhāvacca diśovimugdhavat. 8/54

The smoky formation of Satī and Rudra's striking blue mixed reddishness stand for the expansion of *Rajas* and *Tamas* qualities. It is denoted by the term of Rudra in the Vedic Śāstra and Mahāvidyā in the Āgama. The fact that both stand for ten, also supports this secret of this analysis. It is, therefore declared by the Divine Mother Herself in the Mahābhāgavata that Veda and Tantra, Nigama and Āgama are Her arms which uphold the entire Universe :—

आगमश्चैव वेदश्च द्वौ बाहू मम शंकर,
ताभ्यामेव धृतं सर्वं जगत्स्थावरजङ्गमम्। 8।77

agamaścaiva vedaśca dvau bāhi mama Śaṅkara,
tābhyāmeva dhṛtaṁ sarvaṁ jagatsthāvarajaṅgamaṁ,
8/77

Besides this, even the meaning of the divastation of Dakṣas Yajña can be explained symbolically. Dakṣa is *prāṇa* (vital body); Sātī is intellect and Śiva is knowledge. When the Vital energy or one's *Icchā-śakti* (Dakṣa), accepts *Kriyā śakti* in the form of Satī but refuses to acknowledge knowledge in the form of Śiva, He is, then, defeated in the *Yajña* of Creation. The creation is possible only when *Icchā* (desire), *jñāna* (knowledge) and *kiryā* (action) are fully balanced. Merely *Icchā* (disire) or Dakṣa is vain or futile in this spiritual pursuit. The *sat*-permeated Rudra has two kinds work-wise *Saumya-tanu* (Gentle-bodied) and *Ghora-tanu* (Aggresive-bodied).

It is said in the Aitareya Upaniṣad—

अग्निर्णारुद्रः तस्यैते द्वे तन्वौ,
घोरान्या च शिवान्या च।

agnirṇārudraḥ tasyaite dve tanvau,
ghorānyā ca ca śivānyā ca.

Śiva with His aggresive body emanates fear, while His Gentle Form affords joy to all. Rudra's resentment and Tripura

Sundarī's cheerful countenance support this view-point clearly. In this way, two kinds of the Rudra-fire known as aggressive and well-being gentle and crude are verily available. The Daśamahāvidyā Deities are also blessed with these two kinds, out of which Kālī, Tārā etc. belong to the first group, while Ṣoḍaśī and Kamalā go to another block.

While explanaining the Nīla-lohita Kumāra (6/113), the Śatapatha Brāhmaṇa has defined it as surrounded by eight painted fires (citrāgnis). They are known as *Śarva*, *Bhava*, Rudra, *Ugra, Bhīma*, *Paśūpati*, *Mahādeva* and *Iśāna*. Their residing places are, materially speaking, earth, water, fire, air, space, priest (*yajamāna*) moon and sun respectively. In the Śatapatha Brāhmaṇa the words *Vidyut* (lightning), *auṣadhī* (medicinal herbs) and Parjanya are used in place of yajamāna. By adding *Diśā* and *Kāla* or existence and movement to these eight substances, they become ten in number. The fire is transformed into Soma or *rasa* (moon or *rasa*) in its upward movement—this is known as Tārā, while in its downward movement it is gifted with the energy of burning Māyā (illusion). It is, then, known as Bhairavī. Amidst the wheels of these two, the entire Universe grows and dies.

As it has been said earlier Kālī is the primordial force. On account of Her Super Formlessness, She is compared with darkness. Her Super Form entities Her to be, called Tripura Sundarī or Ṣoḍaśī. Owing to Her grandeur, She is called *Rakta-Varṇā*. It is said in *Vrahatnīla Tantra* that Kālī has got two forms—Dark and Red. The Dark Kālī is known as Dakṣiṇā and the Red One is Sundarī.

कालिका द्विविधा प्रोक्ता कृष्णा रक्ता प्रभेदतः।
कृष्णा तु दक्षिणा प्रोक्ता रक्ता तु सुन्दरी मता॥

kālīkā dvividhā proktā kṛṣṇā raktā prabhedataḥ,
kṛṣṇā tu dakṣiṇā proktā raktā tu sundarī matā.

Since Kālī symbolizes *Kriyā-śakti* (Power of execution) and is famed for awarding gifts to Her adorers soon, She is known by the name of Dakṣina. The Guhyaśodhānyāsop-

niṣad also supports this fact by saying :—

सहेलं सलीलं वा स्मरणाद्वरदानेषु चतुरा।
तेनेचं दक्षिणा॥

sahelaṁ salīsaṁ vā smaraṇādvaradānṣu caturā,
tenecaṁ dakṣiṇā.

This *Mūla Prakṛti* or Cardival energy is also known as Bhuvaneśī, Kālī or Gopāla Sundarī. In the Devī Bhāgavataṃ it is opened in the 38th chapter of the nineth Skandha that as the space is not aware of its inner elements, so is the Goddess Kālī unknown of Her inner attributes. The original form or this Brahma permeated Mother if the universal soul or Sarvātmā. One who is the Lord of all and the cause of all causes and is known by the different names of *Sarveśvara, Sarvādya, Sarvavit* and *Sarvapālaka* and is eternal in form and Bliss-Incarnate, and free from any Material form and is knwon as Niraṅkuśa, Niśaṅka, Nirguṇa, Nirāmaya, Nirlipta, Sarvasākṣī, Sarvādhāra and Parātpara, i.e. Self-Willed, Fearless, Absolute, Salubrious, Unengrossed, All, Witness, Base of All and the Super Supreme Soul; the same Supreme Lord manifests Herself as the Divine Mother of the Universe, Bhuvaneśvarī who is the Mūla Prakṛti Herself (Cardinal Energy) All the names and forms owe their origin to Her alone. Prakṛti and Puruṣa are over and undifferentially united with each other like Fire and its potency of burning. The same has adopted the form of Gopāla Sundarī, Śrī Kṛṣṇa and Mahākāla are over and the same and is known as Maheśvara :—

गोपालसुन्दरी रूपं प्रथमं सा ससर्ज ह।
कालाग्निरुद्रः संहर्ता सर्वविश्वेषु यद्भयात्॥ 9/38-39

gopālasundarī rūpaṁ prathamaṁ sā sasarja ha.
kālāgnirudraḥ saṁhartā sarvaviśveṣu yadbhayāt.
9/38-39

Brahmā, the Creator creats under the spell of Her awe; Viṣṇu preserves the creation and Her Inward *Puruṣa* Fire-

formed Rudra destroys it. At the advent of the time of dissolution, Gopāla Sundarī dissolves Herself into the Supreme Reality, i.e. *Mūla Prakṛti*.

At that time, only a Formless Supreme Reality remains. This very Reality is called "सदेवेदमग्र आसीत्" "Sadevedamagra āsīt", i.e. It was only sat formerly.

स कृष्णः प्रलये तस्यां प्रकृतौ लीन एव हि।
एकैव च पराशक्तिनिर्गुणः परमः पुमान्।
सदेवेदग्र आसीत् इति वेदविदो विदुः॥ 9/38/68

sa kṛṣṇaḥ pralaye tasyāṁ prakṛtau līna eva hi,
ekaiva ca parāśaktiṇirguṇaḥ paramaḥ pumān.
sadevedagra āsīt iti vedavido viduḥ. 9/38/68

In other words, Bhuvaneśī is another name of *Mūla Prakṛti*. During the God's night (*Īśvara-rātri*), when His worldly form disappears, merely Brahma, then, remains along with Her *avyakta Prakṛti* (Unmanifest Nature); the Residing Deity of the God's night is known as Bhuvaneśvarī.

The Devī Purāṇa declares :—

ब्रह्म मायात्मिका रात्रिः परमेशलयात्मिका,
तदधिष्ठातृ देवा तु भुवनेशी प्रकीर्त्तिता।

brahma mayātmikā rātriḥ parameśalayātmikā,
tadadhiṣṭhātṛ devā tu bhuvaneśī prakīrttitāḥ.

Her chief weapons are hook and trap. The first one represents control, while the second one signifies attachment. The Universal *Mūla-Prakṛti* is Bhuvaneśvarī who is known as *Vāmā* as She vomits out the Universe, *Jyeṣṭhā* as She is well-being Incarnate, *Raudrī* as She is a controller of actions, feels free in awarding fruits and punishing the culprets. It is said in the Vāmakeśvara tantra :—

वामा विश्वस्य वमनात् ज्येष्ठा शिवमयी यतः,
द्रवयित्री रुद्रं रौद्री दोग्धी चाखिल कर्मणाम्।

vāmā viśvasya vamanāt jyeṣṭhā śivamayī yataḥ,
dravayitrī rudraṁ raudrī dogadhī cākhila karmaṇāṃ.

There are ten, forms of the Bhuvaneśvarī Śakti. In the twelfth chapter of the twelve Skandha, the 'Cintāmaṇigraha' is Her residing seat. The Brahmā, the Viṣṇu, the Rudra and the Sadāśiva are the four legs of that throne on which the *Mūla Prakṛti* Bhuvaneśvarī is seated along with Her ten attending Powers. The Bhuvaneśvara forms the right part of the entire Bhuvana-Bhuvneśvarī Deity whose left part is called Bhuvaneśvarī Lajja, Puṣṭi, Tuṣṭi, Kīrti, Kānti, Kṣamā, Dayā, Buddhi, Meghā, Jayā, Vijayā, Ajitā, Aparājitā, Nityā, Vilaśini, Dogghri, Aghorā and Amaṅglā are always attending on Her. In this way, the Divine Mother Bhuvaneśvarī, benign adorned with out-topping powers, bedecks the left organ of the Super fortuned Bhuvaneśvara. It is Her beign association that has granted on Lord Bhuvaneśvara the efficacy of being the Master of the Universe, i.e. *Sarveśa*.

चिन्तामणि गृहे राजञ्छक्ति तत्त्वात्मकैः परैः।
सोपानैर्दशभिर्युक्तो सञ्चकोऽप्यविराजते:॥ 12/12/11
ब्रह्मा विष्णुश्च रुद्रश्च ईश्वरश्च सदाशिवः।
एते मञ्चखुराः प्रोक्ताः फलकस्तु सदाशिवः॥ 12/12/12
तस्योपरि महादेवो भुवनेशो विराजते।
या देवी निजलीलायै द्विधाभूता बभूव ह॥ 12/12/39
सा देवी भुवनेशानी तद्वामङ्के विराजते।
सर्वेशत्वं महेशस्य यत्सङ्गादेव नान्यथा॥ 12/12/39

cintāmaṇi gṛhe rājañchakti tattvātmakaiḥ paraiḥ,
sopānairdaśabhiryukto sañcako'pyavirājate.
—12/12/11

brahmā viṣṇuśca rudraśca īśvaraśca sadīśivaḥ,
ete mañcakhurāḥ proktāḥ phalakastu sadāśivaḥ.
—12/12/12.

tasyopari mahādevo bhuvaneśo virājate,

yā devī nijalīlāyai dvidhābhūtā babhūva ha.
—12/12/39

sā devī bhvaneśānī tadvāmāṅke virājate,
sarveśatvaṁ maheśasya yatsaṅgādeva nānyathā.
—12/12/39

All the ten Mahāvidyā, the potent attending Powers, are ever at the back and call of Śrī Bhuvaneśvarī, the Divine Mother. Seated in her balanced state Śiva, the Divine Mother, is ever Brahmā permeated and beautifully exists with. Her Pictorial multi-coloured illusory Form. Seven Crores of Mahāmantra are dedicated to Her ceaseless *sādhanā*.

महाविद्याश्च सकलाः साम्यावस्थात्मिकां शिवाम्,
कारण ब्रह्मरूपां तां मायाशबल विग्रहाम्। 12/12/54
सप्तकोटिमहामंना मूर्त्तिमन्त उपासते। 12/12/53

mahāvidyāśca sakalāḥ sāmyāvasthātmikāṁ śivāṃ,
kāraṇa brahmarūpāṁ tāṁ māyāśabala vigrahāṃ.
—12/12/54.
saptakoṭimahāmantrā mūrttimanta upāsate. —12/12/53

It is only an allegory to speak of the ten steps of Bhuvaneśvarī's stage. The ten Mahāvidyā are merely ten steps or stages; oozing out of Kālī, they symbolize the different stages of *Sādhanā* to reach the last stage leading to Kamalā, wherefrom the unmanifest Bhuvaneśī adopts the form of the Universe in Her manifest form and during the hour of the dissolution, She, being the Kamalā in Her manifest form, heads towards the state of annihilation and, then exists as Kālī in Her *Mūla-prakṛti*. This is Her formless state. The very *Kāla* or Time emanates from Bhuvaneśvarī Herself and is addressed as Bhuvaneśvara, She may, therefore, be called the Creator of *Kāla* or Time. The Mahāniravāṇa Tantra declares :—

अरूपायाः कालिकायाः कालमातुर्महाद्युतेः।
गुणक्रियानुसारेण क्रियते रूपकल्पना॥

arūpāyāḥ kālīkāyāḥ kālamātṛrmahādyuteḥ,
guṇakriyānusāreṇa kriyate rūpakalpanā.

In other words, the three guṇa-permeated Divine Mother Bhuvaneśvarī is the chief cause of all the beings. She alone exists by way of pervading the entire Universe in Her seen on unseen forms. She is Bhuvaneśī. During the hour of the total dissolution, She has adopted a novel form entitled in Her *tamoguṇi* svarūpa when She found a state of zero in this world. This was a female form shimmering with the dark glaze of her physique. Her mighty mouth was beautified with big moles. Her eyes were big and waist their. Her four hands were decorated with shield, sword, wine-cup and slaughtened head. She was wearing a garland of skulls around Her head and a strong of *Kabandha* (half bodies) on Her breast. Her name was Tāmaśī Devī who stands for the originally manifested form of Bhuvaneśvarī who has been named as Mahākālī in the Prādhānika Rahasya :—

सर्वस्याद्या महालक्ष्मीस्त्रिगुणा परमेश्वरी,
लक्ष्यालक्ष्यस्वरूपा सा व्याप्य कृत्स्नं व्यवस्थिता।
शून्यं तदखिलं लोकं विलोम्य परमेश्वरी,
बभार परमं रूपं तमसा केवलेन हि।
सा भिन्नाजनसङ्काशा दष्ट्राङ्कितवरानना,
विशाललोचना नारी बभूव तनुमध्यमा।
खड्गपात्रशिरः खेटैरत्लङ्कृतचतुर्भुजा,
कबन्धसरं शिरसा विभ्राणा हिं शिरः स्त्रजम्,
महामाया महाकाली महामारी क्षुधा तृषा॥ 4 से 12

sarvasyādyā mahālakṣmīstriguṇā parameśvarī,
lakṣyālakṣyasvarūpā sā vyāpya kṛtsnaṁ vyavasthitā.
sūnyaṁ tadakhilaṁ lokam vilomya parameśvarī,
babhāra paramaṁ rūpaṁ tamasā kevalena hi.
sā bhinnājanasaṅkaśā daṣṭrāṅkitvarānanā,
viśālalocanā nārī babhūva tanumadhyamā.
khadgapātraśiraḥ kheṭairatnaṅkṛtacaturbhujā,

kabandhasāraṁ śirasā vibhrāṇā hi śiraḥ srajaṃ,
mahāmāyā mahākālī mahāmārī kṣudhā tṛṣā

4 to 12.

In this way, Bhuvaneśi is the dominant Prakṛti of all Vikṛtis and Kālī etc. Mahāvidyās are Her various forms. Sadāśiva is the throne and Brahmā, Viṣṇu, Rudra and Īśvara are, its four legs Śrī Nārāyan Śāstrī Khiste has beautifully revealed its mystery by explaining that the unqualified Brahmā by manifesting its Energy into different five forms of Brahma, Viṣṇu etc. performs five acts of creation, preservation, dissolution, restraint and grace, being coupled with its Śakti. When Brahma etc. become inactive owing to absence of their conjugal energies, they are called *Preta*. They are also known as Brahmā, Viṣṇu, Rudra and Īśvara and Sadāśiva is the throne on which is seated Bhagavatī Mahākāmeśvarī in the lap of Mahākāmeśvara. The instinct of search or discovery within the Self is Vimarśa which is coloured 'Red.' That's why *sādhakas* meditate on the Red complexion of Bhuvaneśvara-Bhuvaneśvarī or Kāmeśvara-Kāmeśvarī. It is declared in the Bhāvanopaniṣad :—

लौहित्यमेतस्य सर्वस्य विमर्शः।
lauhityametasya sarvasya vimarśaḥ.

She always looks like a Girl of sixteen only. Consequently, she is also known as *Ṣoḍaśī*. She has been famed in Devī Bhāgavataṃ Red-complexioned Red which is to be compared with hot-fire or the ruby-jewel.

कल्पिताच्छमहारागपद्मरागोज्ज्वलप्रभा।-12/12/27।
kalpitācchamahārāgapadmarāgojjvalaprabhā.

—12/12/27

Even the Introduction of Durgā Saptaśatī in the eleventh chapter states about the adorer's inclination for meditating

on the Goddess Bhuvaneśvarī whose limbs are as radiant as the rising Sun and Her head is bedecked with the moon-crown. She is broad-breasted and three-eyed. Her face is always beautified with a smile and Her hands are adorned with *mudrās* of blessing and fearlessness in two hands and other two hands holding.

In this way, Purāṇas also confirm the statement of Bṛahadnīlatantra by declaring that Kālī is Bhuvaneśī. The unmanifest Prakṛti Bhuvaeniśī is the Red-coloured Kālī and She is the Dark-coloured Kālī in the form of uncharioted One. To be true, the Dark-coloured is Tārā and the Red-coloured is Sundarī.

इयं नारायणी काली तारा स्यात् शून्य वाहिनी,
सुन्दरी रक्तकालीयं भैरवी नादिनी तथा।

iyaṁ nārāyaṇī kālī tārā syāt śūnya vāhinī,
sundarī raktakālīyaṁ bhairavī nādinī tathā.

Devī Bhāgavataṃ refers to the origin of Daśamahāvidyā in a different manner in the 28th chapter of the VII Skandha.

There had been a demon named Durgam who was four in the family of Hiraṇyākṣa with a terrific mien. His father's name was Ruru. He made a plan to devastate 'Vedas' symbolizing the strength of the gods. With this point in view, he went to the Himālayas and started doing *tapasyā* that pleased Brahma, the Creator. He, then asked him for a boon. On this, Durgam requested Brahmā jī for the award of all the Vedic mantras. Brahma, then, offered him all the Vedas. This offering made the Brahmins so weak and impotent that they forgot all the Vedic mantras and their religious and ritualistic acturities like *Yajña*, *Śrādhyā* etc. were put to oblivion. This resulted into a great chaos and all the Brahmins were rendered into a fix as what to do next? The absence of fire-service brought a state of draught on the earth. In other

words, the entire, globe was rendered waterless. The continuous state of draught for a span of one hundred years proved to be fatal to people, animals etc. Ultimately, the gods began to adore the Goddess, Bhuvaneśī the Primie or dial Force with a view to getting rid of this suffering in this way :—

नमः कूटस्थरूपायै चिद्रूपायै नमो नमः।
नमो वेदान्तवेद्यायै भुवनेश्यै नमो नमः॥ 7/28/31

namaḥ kūṭastharūpāyai cidrūpāyai namo namaḥ
namo vedāntavedyāyai bhuvaneśyai namo namaḥ.
—7/28/31

The gods and Brahmans prayers pleased the Supreme Mother known as Goddess Maheśvarī and Bhuvaneśvarī and She manifested, Herself before them. Her *svarūpa* was as dark as a collyrium-mountain and Her eyes were like blue-lotus. Her shoulders were up and Her hands were bedecked with arrow, lotus-flowers, tender leaves and roots of vegetables, gifted with the efficacy of quenching thirst, hunger and thinness. The springs of love and compasssion, oozing out of Her eyes, drenched the long-standing thirst of the earthly beings and rejuvenated life as such. The vegetational domain was also satisfied. The Goddess was, then, awarded with two new names, Śatākṣī and Śākambharī.

इति संप्रार्थिता देवी भुवनेशी महेश्वरी।
अनन्ताक्षिमयं रूपं दर्शयामास पार्वती॥
नीलाञ्जनसमप्रख्यं नीलपद्मायतेक्षणम्।
वाणमुष्टिं च कमलं पुष्पपल्लवमूलकान्॥
शाकादीत्फलसंयुक्तानन्तररससंयुतान्।
क्षुत्तृड्जरापहान्हस्तैर्विभ्रती च महाधनुः॥
मोचयामास लोकेषु वारिधाराः सहस्त्रशः।
तर्पितास्तेन ते लोका औषधयः सकला अपि॥
स्वादूनि फलमूलानि भक्षणार्थं ददौ शिवा।
शाकम्भरीति नामापि तद्दिनात्समभून्नृप॥

iti saṁprārthitā devī bhuvaneśī maheśvarī,
anantākṣimayaṁ rūpaṁ darśayāmāsa pāravatī.
nīlāñjanasamaprakhyaṁ nīlapadmāyatekṣaṇaṃ ,
vāṇamuṣṭiṁ ca kamalaṁ puṣpaplallavamūlakān.
śākādītphalasaṁyuktānanantararasasaṁyutān,
kṣuttṛḍjarāpahānhastairvibhratī ca mahādhanuḥ.
mocayāmāsa lokeṣu vāridhārāḥ sahasraśaḥ ,
tarpitāsten te lokā auṣadhayaḥ sakalā api.
svādūni phalamūlāni bhakṣaṇārthaṁ dadau śivā ,
sākambharīti nāmāpi taddinātsamabhūnnṛpa.

It is said in Mārkaṇḍeya Purāṇa as well that when the earth will be devoid of rains for a period of one hundred years and there would be no water at all, the Mother Goddess will manifest Herself in the form of One Non-plancental (*Ayonijā*) at the invocation of munis and saints. She would be blessing them with Her hundred eyes; as such She would be renamed as Śatākṣī. So long as there would be suffering on the globe due to draughtful conditions, She would keep on feeding the entire earthly beings with the vegetables born out of Her Body. And thus, She would be called Śākambharī on the earth and like Durgam, the demon—

भूयश्च शतवार्षिक्यामनावृष्ट्यामनम्भसि।
मुनिभिः संस्तुता भूमौ सम्भविष्याम्ययोनिजा॥
ततः शतेन नेत्राणां निरीक्षिष्यामि यन्मुनीन्।
कीर्तयिष्यन्ति मनुजाः शताक्षीमिति मां ततः॥
ततोऽहमखिलं लोकमात्मदेहसमुद्भवैः।
भरिष्यामि सुराः शाकैशवृष्टेः प्राणधारकैः॥
शाकम्भरीति विख्याति तदा यास्याम्यहं भवि।
तत्रैव च वधिष्यामि दुर्गमाख्यं महासुरम्॥

bhūyaśca śatavārṣikyāmanāvṛṣṭyāmanambhasi,
munibhiḥ saṁstutā bhūmau sambhaviṣyāmyayonijā.

tataḥ śaten netrāṇāṁ nirīkṣiṣyāmi yanmunīn,
kīrtayiṣyatti manujāḥ śatākṣīmiti māṁ tataḥ.
tato'hamakhilaṁ lokamātmadehasamudbhavaih,
bharişyāmi surāḥ śākairāvṛṣṭeḥ prāṇa dhārakaiḥ.
sākambharīti vikhyāti tadā yasyāmyahaṁ bhavi,
tatraiva ca vidhişyāmi durgamākhyaṁ mahāsuraṃ.

When Durgam came to know of the Goddess name and fame he approached Her with a fleet of army. The Mother Divine erected one radiant wheel for the protection of the munis and Brāhmins and started fighting with the demon. Thereafter, several furious forms of Śākti came out of the Divine Body. The Śākti known by the names of Kālīkā, Tānriṇī, Bālā, Tripurā, Bhairavī, Ramā, Bagalā, Mātaṅgī, Chinnamastā etc. were intensely terrific being pre-dominant in power. Afterwards, Kāmākṣī, Talujā, Jambhinī etc. thirty two *Śāktis* were manifested. Thereafter, were born sixty four Śaktis.

ततो देवीशरीरात्तु निर्गतास्तीव्रशक्तयः।
कालिका तारिणी बाला त्रिपुरा भैरवी रमा॥
बगला चैव मातंगी तथा त्रिपुरसुन्दरी।
छिन्नमस्ता गुह्यकाली दशसहस्त्रबाहुका॥ 7/228/55-56

tato devīśarīrāttu nirgatāstībraśaktyaḥ,
kālīkā tāriṇī bālā tripurā bhairavī ramā.
bagalā caiva mātaṅgī tathā tripurasundarī,
chinnamastā guhyakālī daśasahasrabāhukā.

7/28/55-56

Within ten days, the entire force of Durgam was destroyed by these *Śaktis* and the eleventh day, he himself began to fight.

अक्षौहिण्यस्तु ताः सर्वा विनष्टा दशभिर्दिनैः,
ततः एकादशे प्राप्ते दिने परम दारुणे।
कृतोत्सवं महान्तं तु युद्धाय रथसंस्थितः॥ 2/28/62

akṣauhiṇyastu tāḥ sarvā vinaṣṭā daśabhirdinaiḥ,
rataḥ ekādaśe prāpte dine paraṁ dāruṇe,
kṛtotsavaṁ mahāntaṁ tu yuddhāya rathasaṁsthitaḥ.
7/28/62

In five, Durgam was killed and the Vedas were joyfully bestowed back to the gods by the Divine Mother who declared "Lo! Gods! The Vedas have been born out of my body. As such, there is no better means of salvation than these Vedas. You are, therefore, exhorted to safeguard them."

The Goddess, then, disappeared.

प्रसन्ना सा तदा देवी वेदानाहृत्य सा ददौ।
ब्राह्मणेभ्यो विशेषेण प्रोवाच पिकभाषिणी॥
ममेयं तनुरुत्कृष्टा पालनीया विशेषतः।
यया विनाऽनर्थ एव जातो दृष्टोऽधुनैव हि॥
पूज्याऽहं सर्वदा सेव्या युष्माभिः सर्वदैवहि।
नातः परतरं किञ्चित्कल्याणायोपदिश्यते॥ 7/28/74-77

prasannā sā tadā devī vedānāhṛtya sā dadau,
brāhmaṇebhyo viśeṣeṇa provāca pikabhāṣiṇī.
mameyaṁ tanurutkṛṣṭā pālanīyā viśeṣataḥ,
yayā vinā'nartha eva jāto dṛṣṭo'dhunaiva hi.
pūjyā haṁ sarvadā sevyā yuṣmābhiḥ sarvadaivahi,
nātaḥ parataraṁ kiñcitkalyāṇāyopadiśyate.
7/28/74-77

This story reveals the fact that Veda contains the divine knowledge. Sāyaṇācārya has made it very clear in his commentary on Ṛgveda that the Vedas are born out of the Divine breath and He Himself represents the entire cosmos through Vedic knowledge. The Vedas are born for *Yajña* fire-service. Since Yajurveda pre-dominently stresses on *Yajña-karma*, Sāyaṇa has written his first commentory on this Veda only.

The Yajña enliveıs 'Soma' (moon) that's why, the Yajña has been called *Karma*, the aggravator of all *Rasas* "सर्वरसपदार्थवर्धकेन कर्माणो" Sarvarasa padārthavardhakena karmāṇo" Śrī Kṛṣṇa has declared in Gītā as well :—

गामाविश्य च भूतानि धारयाम्यहमोजसा।
पुष्णामि चौषधीः सर्वाः सोमो भूत्वा रसात्मकः॥15।13

gāmāviśya ca bhūtāni dhārayāmyahamojasā,
Puṣṇāmi cauṣadhīḥ sarvāḥ somo bhūtvā rasātmakāḥ.
—15/13

In other words, the Divine Śakti is the Vedic mantra; the earthly beings are retained due to Yajña, the Yajñakarma creates *rasa* or relish in life, that fosters corn, vegetables and herbal vegetation which safeguard the beings. Bhuva-neśvarī is Yajurveda; Corn, air, and rains are protected in Her hands as sources of life. The last three mantras of the sixteenth chapter of Yajurveda furnish proof in support of this. The hundred eyes the Goddess are the hundred mantras of Yajurveda which are known as Śatarudrīya. Its recitation increases the potency of corn air and rains which produce lots of vegetables etc. for nourishing life on this planet. Durgam, the demon, is ignorance. He steals Vedic know-ledge that creats destruction. The adoration of Bhuvaneśī as Brahma-Vidyā makes one experience the innate meaning of Vedic knowledge after killing Durgam, the personification of sloth. Consequently, the security of Vedas and Yajña is supposed to be the chief aim of the *pūjā* of the Mother Bhuvaneśī. The mystery of quenching hunger and thirst is also revealed herein. The Yogi can be rid of hunger and thirst, in case he follows the Vedic Yoga-style. The mantra, in the Ṛgveda, declares :—

वातस्याश्वो वायोः सखाऽथो देवेषितोमुनिः। 10/136/5

vātasyāśvo vāyoḥ sakhā'tho deveṣitomuniḥ.

10/136/5

In other words, a muni is an eater and friend of air. Through *prāṇāyāma*, which is like eating air, he quenches his thirst and hunger. The word Yajurveda consists of two letters, *Yat* and *ju*. The letter *Yat* stands for speed symbolizing *prāṇa*, i.e. life and air and *ju* stands for preservation symbolizing 'ether'. The *śabda* is in the form of fire which represents the element of *Praṇava* or Bhuvaneśī. That's why the Śatapatha says :—

सोऽपसृजत वाच्य एव लोकात्-वागेव सा सृज्यत। 6-1-1

So'pasṛjata vāca eva lokāt-vāgeva sā sṛjyata. 6/1/1

This is called rain-dropping from the eyes of *Śatākṣī*. The divine knowledge is like the morning sun, i.e. the Vedic knowledge in the form of rays which imparts radiance within, as the sun ratiates the entire earth through its rays. This beings in an-off-shoot of *self-jyoti* or self-light which is called *Ṛtambharā-prajña*. The Bhuvaneśī in the form of *Vāk*, i.e. eloquence keeps on watering the *Sādhaka* with honey of divine knowledge, as the Sun sheds rays from the space. As the Sun benefits the earth and the Water breaks off the layers of the earth, Similarly, the Goddess *Vāk*, i.e. Vṛhaspati gives birth to pure knowledge after shattering the layers of lust in the form of Durgam.

आ प्रुषायन् मधु न ऋतस्य योनिमवक्षिपन्नर्कं उल्कामिव द्योः।
वृहस्पतिरुद्धरन्नश्मनो गो भूम्या उद्नेव वि त्वचं विभेद॥

ऋक् 10/68/4

ā pruṣāyan madhu na ṛtasya yonimavakṣipatrakaṁ
ulkāmiva dyoḥ,
vṛhaspatiruddharannaśmano gā bhūmyā udneva vi
tvacaṁ vibheda. Ṛk. 10/68/4

It is Bhuvaneśvarī who has made man *Paśupati* after killing Durgam. The *Vāk* in the form of the Sun protected the *Sādhaka* after giving him milk from the animals and *rasa* from the herbs. The *Vāk* is, therefore, called *Puṣṭapati* also. The *Vṛhaspati* in the Vedas is also called *Puṣṭapati*. It means to say that the *Vṛhaspati* who is the Master of Vedas has a close relationship with different sorts of *Rasa* (relish or juice) and milk. He showers barious *Rasas* from the heaven. It is said in Atharva :—

पयः पशूनां रसमोषधीनां वृहस्पतिः सविता मे नियच्छात्।
अहं पशूनामधिपा असानि मयि पुष्टं पुष्टपतिर्दधातु॥

payaḥ paśūnāṁ rasamoṣadhīnāṁ vṛhaspatiḥ savitā me niyacchāt,
ahaṁ paśūnāmadhipā asāni mayi puṣṭaṁ puṣṭapatirdadhātu.

The Goddess Śatākṣī who is the Saviour of the Vedic knowledge, is being exposed as containing virtues of 'Puṣṭapati Vṛhaspati'. Truly-speaking the revelation of the knowledge concerned with Vedas, Īśvara, and Veda-knowing Brahmin destroys our Nation's enemies and creates divine personalities.

असुरक्षयणं वधं त्रिषन्धिं दिव्याश्रयन्। —अथर्व011/10/10

asurakṣayaṇaṁ vadhaṁ triṣandhiṁ divyāśrayan.
—Atharva. 11/110/10

It appears that the Purāṇic tale has mentioned about Durgam's slaughter by the Goddess Bhuvaneśvarī Śatākṣī on this level only. So long as Brāhmins did not act like gods after being devoted to the Goddess Bhuvaneśvarī, they could not be saved from Durgam, the demon in the form of lust, anger and greed.

The relation of the Goddess Śatākṣī or Vṛhaspati with water, rain or ocean held by the writer of Purāṇas is also in tune with his Vedic knowledge.

स उत्तरस्मादधरं समुद्रमापो दिव्या असृजद्वर्ष्या अभि।
अस्मिन्त्समुद्रे अध्युत्तरस्मिन्नापो देवेभिर्निवृत्ता अतिष्ठन्॥

ऋक्-10/98/5-6

sa uttarasmādadharaṁ samudramāpo divyā
asṛjadvarṣyā abhi.
asmintsamudre adhyuttarasminnāpo
devebhinirvṛttā atiṣṭhan. Ṛk. 10/98/5-6

In other words, the gods made divine waters fall as rains after diverting them from the upper ocean to the lower one. These waters are restricted and surrounded by the gods in the ocean.

In fine, by saying :—

यथेमां वाचं कल्याणी मावदानिजनेभ्यः।

yathemāṁ vācaṁ kalyāṇī māvadānijanebhyaḥ.

The Śruti has declared its promise for the protection of the Vedic-mantras in the interest of the world-well-being. It can, therefore, be said confidently that the 'Daśamahāvidyā' born of the Goddess Bhuvaneśī are procreated for the protection of the Vedic and Purāṇic activities.

The tale of Raktāsura-slaughter has been narrated in the 28th chapter of the Sūrya-purāṇa. Raktāsura was the brave son of Mahiṣāsura. The Mother Goddess had fought with him in the interest of the god's welfare. The followers of Raktāsura were Hayagrīva etc. who were divided into the ten folds of armies which fought on the command of Raktāsura.

ह्यग्रीवमुख्याः पुनर्दैत्यसङ्घा,
दशैवावशिष्टा महारौद्ररूपाः,
नमस्कृत्य रक्तासुरं तेऽभ्यधावन्रणे-
पार्वती ताडयन्तोऽस्त्रपूगैः। 28/125

hyagrīvamukhyāḥ punardaityasaṅghā,
daśaivāvaśiṣṭā mahāraudrarūpāḥ,
namaskṛtya raktāsuraṁ te'bhyadhāvanraṇe,
pārvatī tāḍayanto'strapūgaiḥ. 28/125

The Daśamahāvidyās proved to be fruitful in fighting with these ten folds.

In the book known as 'Lalitopākhyāna', it is narrated that the Goddess Tripurā had a fight with Bhandāsura, the demon. It is also said that when, 'Kāmadeva' was burnt by Lord Śiva, Śrī Gaṇeśa transformed the dust into a human being full of life. He, then observed penances and was booned by Lord Śiva to rule over the kingdom for a long period of sixty thousand years. His mission was to grind his own axe by observing fasts and penances. Lord Viṣṇu, enchantingly, deviated him from the path of *tapsyā*. In the meanwhile, Indra began his penances in the Himālayas for pleasing the Divine Mother with a view to killing Bhandāsura, the demon. On knowing about Indra's penances, Bhandāsura decided to put an obstacle in his austerities, but he failed to enter into the spot of Indra's penances by the grace of the Divine Mother. By this time, his period for ruling over sixty thousand years was also over. Indra's *tapsyā*, then, resulted into the brilliant manifestation of Śrī Lalitā Devī, One of the forms of the Primordial Divine Mother who fought with Bhandāsura and defeated him finally.

Thereafter, it was Bhandāsura alone who had produced Hiraṇākṣya, Hiraṇyākṣipu, Rāvaṇa, Kaṁsa and Mahiṣāsura who were defeated by the Mother Divine merely with the

upper part of Her finger's nail by incarnating Herself as Varāha, Nṛsiṁha, Rāma, Kṛṣṇa and Durgā.

That's why, the Muṇḍamālā Tantra establishes a similarity between Daśamahāvidyā and Daśāvatāra. In other words, Kṛṣṇa etc. the ten avatāras are nothing else but Kālī etc. Daśamahāvidyā which are absolutely indentical.

कृष्णस्तु कालिका साक्षाद् राममूर्त्तिश्च तारिणी,
वराही भुवना प्रोक्ता नृसिंही भैरवीश्वरी।
धूमावती वामनः स्याच्छिन्ना भृगुकुलोद्भवः,
कमला मत्स्यरूपः स्यात् कूर्मस्तु बगलामुखी।
मातङ्गी बौद्ध इत्येषा षोडशी कल्किरूपिणी॥

kṛṣṇastu kālīkā sākṣād rāmamūrttiśca tāriṇī,
varāhī bhuvanā proktā nṛsiṁhī bhairavīśvarī.
dhūmāvatī vāmanaḥ syācchinnā
bhṛgukulodbhavaḥ,
kamalā matsyarūpaḥ syāt kūrmastu bagalāmukhī,
mātaṅgī bauddha ityeṣā ṣoḍaśī kalkirūpiṇī.

In other words Kṛṣṇa is Kālikā; Rāma is Tārā; Vārāha is Bhuvaneśvarī; Nṛsiṁha is Tripurabhairavī; Vāmana is Dhūmāvatī; Paraśurāma is Chinnamastā; Matsya is Kamalā; Kūrma is Bagalamukhī; Buddha is Mātaṅgī; and Kalki is Ṣoḍaśī.

In the fiftieth chapter of Umā Saṁhitā in Śiva Purāṇa, a reference has been made to the birth of Daśamahāvidyās while discussing about the killing of Durgam, the demon. Even here, a terrific tale has been narrated about a loss of Vedic values rendered by Durgam. During the time of draught, the gods prayed to the Divine Mother, who manifested Herself before them and asked, "what interest of yours is to be fulfilled by me?" On this, all the gods replied unanimously, "Oh Mother! Your have graciously satsified all. Now please be good to hand over to us all the Vedas stolen

by Durgam, the demon." The Goddess, then, said, "Let it happen. You gods! Now go back to your abodes. I will soon bring back the Vedas to you." On hearing this, the gods were highly pleased and left their different places after bidding salutations to the Blue Lotus-eyed Mother Divine. This occurrence resulted into a terrific commotion on the earth, space and heaven. Hearing it, the demons got alerted and besieged the India's city. The Divine Mother, then, formed a celestial circle around the gods for their safety and Hereself began to struggle with the demons fiercefully. There was a hair-stirring battle between the demons and the Divine Mother. In the meanwhile, ten Goddesses in the form of Kālī, Tārā, Chinnamastā, Śrīvidyā, Bhuvaneśvarī Bhairavī, Bagalā, Dhūmāvatī, Tripurasundarī and Mātaṅgī came out of the Divine Mother's body. These Mahāvidyās were all equipped with arms and weapons. Later on, numberless Mātṛkā were produced with their divine potence. Their heads were beautifully decorated with moon-crowns and they were looking like waves of radiant lightening. Afterwards, a terrible battle started between, the *Mātṛikās* and the demons; this resulted into a heavy loss of the demonic army. Later, the Mother Goddess tore off the demon's chest with a prick of Her Triad, which made the demon fall like a tree uprooted from the earth. In this way, the Goddess Mother restored all the Vedas back to the gods and was named Śatākṣī, Śākambharī, Durgā etc. There is no other Devatā, i.e. God on this earth as compassionate as the Divine Maheśvarī Śatākṣī who is ever concerned about the welfare of Her suffering children and awards them ceaseless boons for their contentment. Thus, all the three names stand for One Mother Goddess.

Kālī is the first and foremost among Mahāvidyās and Her *svarūpa* has been discussed in Kālikāpurāṇa as follows:—

सर्वे सुरगणाः सेन्द्रास्ततो गत्वा हिमाचलम्।
गंगावतारनिकटे महामायां प्रतुष्टुवुः।
अनेकैः संस्तुता देवी तथा सर्वामरोत्करैः।
मातंगवनितामूर्त्तिर्भूत्वा देवानपृच्छत्।
युष्माभिरमरैरत्र स्तूयते का च भाविनी।
किमर्थमागता यूयं मातंगस्याश्रमं प्रति।
एवं ब्रुवन्त्या मातंगयास्तस्यास्तु कायकोषतः॥
समुद्भूताब्रवीद्देवी मां स्तुवन्ति सुरा इति।
विनिःसृतायां देव्यान्तु मातंगयाः कायतस्तदा।
भिन्नाञ्जननिभा कृष्णा साभूद् गौरी क्षणादपि।
कालिकाख्याऽभवत्सापि हिमाचलकृताश्रया।
तामुग्रतारां ऋषयो वदन्तीह मनीषिहणः।
उग्रादपि भयात्त्रापि यस्याद् भक्तान् सदाम्बिकः॥

sarve suragaṇāḥ sendrāstato gatvā himācalaṃ,
gaṅgāvatāranikaṭe mahāmāyāṁ pratuṣṭuvuḥ,
anekaiḥ saṁstutā devī tathā sarvāmarotkaraiḥ.
mātaṅgavanitāmūrttirbhūtvā devānapṛchat,
yuṣmābhiramarairatra stūyate kā ca bhāvinī.
kimarthamāgatā yūyaṁ mātaṅgasyāśramaṁ prati,
evaṁ bruvantyā mātaṅgayāstasyāstu kāyakoṣataḥ.
samudbhūtābravīddevī māṁ stuvanti surā iti,
viniḥsṛtāyāṁ devyāntu mātaṅgayāḥ kāyatastadā.
bhinnāñjananibhā kṛṣṇā sābhūt gaurī kṣaṇādapi,
kālīkākhyā'bhavatsāpi himācalakṛtāśrayā.
tāmugratārāṁ ṛṣayo vadantīha manīṣiṇaḥ,
ugrādapi bhayāttrāti yamād bhaktān sadāmbikaḥ.

In other words, the gods prayed to the Mother Divine nearby the origin of the river Gaṅgā in the Himālayas. She, then, asked the gods after adopting a form of Mātaṅgavanitā, "You gods! Whom you are worshipping to? And what is the mission behind your visit?" The same moment, a thickly

dark-complexioned Lady got manifested out of Mātaṅgī's body and was, later, named as kālikā or Ugratārā or Ugracaṇḍā—all are the manifestations of the Divine Mother.

उग्र चण्डेति या मूर्त्तिर्भद्रकाली ह्यहः पुनः।
यया मूर्त्त्या त्वां हनिष्ये सा दुर्गेति प्रकीर्त्तिताः॥

ugra caṇḍeti yā mūrttirbhadrakālī hyahaḥ punaḥ.
yayā mūrttyā tvāṁ haniṣye sā durgeti prakīrttitāḥ.

In Mārkaṇḍeya Purāṇa, a reference has been made about the birth of Kālī from the Divine Mother Ambikā's body in from of Caṇḍa Muṇḍa. It says that a fit of intense fury transformed Ambikā's face completely dark and gave birth to a fearful faced Kālī holding sword and trap in Her hands.

भ्रकुटीकुटिलात्तस्या ललाटफलकाद्द्रुतम्।
काली करालवदना विनिष्क्रान्तासिपाशिनी॥

bhrakuṭīkuṭilāttasyā lalāṭaphalakāddrutaṃ.
kālī karālavadanā viniṣkrāntāsipāśinī.

Pārvatī gave birth to Ambikā and Ambikā to Kauśikī. The birth of Kauśikī made Pārvatī's body dark and made Her renowned by the name of Kālīkā on the Himālayas.

तस्यां विनिर्गतायां तु कृष्णाभूत्सापि पार्वती।
कालिकेति समाख्याता हिमाचलकृताश्रया॥

tasyāṁ vinirgatāyāṁ tu kṛṣṇābhūtsāpi pārvatī.
kāliketi samākhyātā himācalakṛtāśrayā.

In Prāṇatoṣiṇī, Kālī being Blue-complexioned has been named Tārā. Truely-speaking, Satī being born at Dakṣa's abode has been known as *Eka Jaṭā* owing to Her divinely benevolent nature. She is ever called Tārā as She is famed for benedicting salvation or mokṣa. She also spontaneously awards *Vāk* śakti; hence She is befittingly called Nīla Sarasvatī. She is Ugra-Tārā due to Her rash nature and is

known as 'Ugratāriṇī' by way of saving Her devotees from tremendous suffering.

दक्षगेहे च योत्पन्ना सती नाम्नेति कीर्त्तिता।
कैवल्यदायिनी यस्मात् तस्यादेकजटा स्मृता॥
तारकत्वात् सदातारा लीलया वाक्प्रदा यतः।
नील सरस्वती प्रोक्ता उग्रत्वादुग्रतारिणी॥
उग्रापत्तारिणी यस्मादुग्रतारा प्रकीर्त्तिता॥

dakṣag ehe ca yotpannā satī nāmneti kīrttitā.
kaivalyadāyinī yasmāt tasyādekajaṭā smṛtā.
tārakatvāt sadātārā līlayā vākpradā yataḥ.
nīla sarasvatī proktā ugratvādugratāriṇī.
ugrāpattāriṇī yasmādugratārā prakīrttitāh.

It is said in the Vṛhad Nīla tantra that Nīla Sarasvatī has been born of Mastya-formed Śri Hari's body. She is befittingly given this form to kill Hayagrīva. Her meditation is completely symbolical that syas :— O Mother Nīla Sarasvatī! Those who bow before you are gifted with fortune and prosperity. You are smilingly standing on the dead body of Lord Śiva with your left ley upward and the right one a little twisted. You have three eyes like sprouted lotus-flowers and all your four arms are bedecked with a pair of scissors, skull, lotus-flower and dagger. You are the Mother Superior, the Saviour of all. Being the Primordial Nature (*Mūla-Prakṛti*) You are naked. The lion's skin symbolizes a direction or *diśā*; the slaughtered head means destruction and the skull-drink represents bliss or *ānanda*. The dagger stands for knowledge and the pair of scissors means liberation. The lotus-flowers symbolizes Creation, while the gong-bell hints at fruition or *siddhi*. The birth of Tārā has been narrated on the page 722 in Prāṇatoṣiṇī discussed in Nāradapāñcarātra follows :—

मेरोः पश्चिमकूले तु चोलनाख्यो ह्रदो महान्,
तत्र यज्ञे स्वयं देवि मातानील सरस्वती।
तारकत्वात् सदा तारा लीलयावाक् प्रदायतः,
नील सरस्वती प्रोक्ता उग्रत्वादुग्रतारिणी।
उग्रापत्तारिणी यस्यादुग्रतारा प्रकीर्त्तिता॥

meroḥ paścimakūle tu colanākhyo hṛdo mahān,
yatra yajñe svayaṁ devi mātānīla sarasvatī.
tārakatvāt sadā tārā līlayāvāk pradāyataḥ,
nīla sarasvatī proktā ugratvādugratāriṇī.
ugrāpattāriṇī yasyādugratārā prakīrttitā.

As Tārā has been born towards the western side of Sumeru, Bhuvaneśī and Tripurā have been born in the North. Once Kālī thought of becoming Gaurī again and disappeared at once. Śiva, then, enquired about Her from Nārada who told Him that the Mother had been sitting in the north of Sumeru.

सुमेरोरुत्तरे पार्श्वे स्थिता सा परमेश्वरी।
प्रणम्य परयाभवतया उपतस्थे जगन्मयीम्॥

sumeroruttare pārśve sthitā sā parameśvarī.
praṇamya parayābhavatayā upatasthe jaganmayīṁ.

Nārada proposed to get Her married with Śiva. This proposal infuriated the Goddess, resulting into the birth of a beautifully pretty form, as it is said :—

इतिश्रुत्वा वचस्तस्य सक्रोधा परमेश्वरी।
जाज्वल्यमानारक्ताक्षी रूपमन्यद्दधौपरा॥

itiśrutvā vacastasya sakrodhā parameśvarī.
jājvalyamānāraktākṣī rūpamanyaddadhauparā.

Surprisinly-enough, the shadow of this form of the Divine Mother reflected in Śiva's heart. This action had been highly amazing to the Goddess. Lord Śiva, then, explained

that the first form was that of Bhuvaneśvarī and the reflected one belonged to Tripurabhairavī.

यस्मात् त्रिभुवने रूपं श्रेष्ठं कृतवती शिवे।
सदाषोडशवर्षीया विख्याता षोडशी ततः॥
यां छायां हृदये मेऽद्य दृष्ट्वा भीता सुरेश्वरि।
यस्मात् सा त्रिषु लोकेषु ख्याता त्रिपुरभैरवी॥

yasmāt tribhuvane rūpaṁ śreṣṭhaṁ kṛtavatī śive.
sadāṣoḍaśavarṣīyā vikhyātā ṣoḍaśī tataḥ.
yāṁ chāyāṁ hṛdaye me'dya dṛṣṭvā bhītā sureśvari.
yasmāt sā triṣu lokeṣu khyātā tripurabhairavī.

Like Tārā's, the birth of Chinnamastā, has been narrated in Prāṇatoṣiṇi. Once, the Divine Mother Bhavānī alongwith Her maids Jayā and Vijayā went out for a bath in the river Mandākinī. During the bathing hour, She turned dark being tortured by the divine lust, i.e. Īchā-śakti. The maids were hungry at that time; hence, they begged for some eatables. The Mother Divine exhorted them to keep on waiting for some time but Jaya and Vijaya got impatient and repeatedly prayed to Her very humbly; O Mother! How benevolent you are as you always love to feed your hungry children as you are super compassionate. Hearing their honeyed request, the Gracious Mother with Her nail chopped Her head off which fell on Her left hand and three springs of blood oozed out of Her chopped head. Out of those three springs, two began to flow inside the mouths of Dākini and Varnini, Her two attendants and the third one, She began to drink Herself. The same form has been noted as Chinnamastā.[1]

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1. नखाग्रेण च चिच्छेद वामेन स्व शिरस्तदा,
छिन्नमात्रन्तु तच्छीर्षं वामहस्ते पपात च।
कण्ठाद्विनिःसृतं रक्तं त्रिधारेण तपोधान,
वामदाक्षिणभेदेन ते धारे च विनिर्गते

His Holiness of Pitāmbarā pīṭha, Datia has glorified this state as the highest one of Yoga. The Yoga-śāstra talks of three knots which are to be broken for the entire benefit of the *Sādhaka*. They are known as Brahmagranthī, Viṣṇu-granthi and Rudragranthī. The Brahmagranthī resides in *Mūlādhāra*, the Viṣṇugrangthī in Maṇipūra and Rudragranthī in *Ājñācakra*. The state of super bliss is attained through their breaking off. It is important to know that although these three knots are broken off, yet the *Sādhaka*, has to come back to the earth as his 'ego' is not completely shattered. The state of absolute egolessness is reached only after the dissolution of Rudragranthī. The highest potential Kuṇḍalini flows through the *Vajrā* nerve after breaking through *Cittra, Vajrā* and *Brahma* nerves (नाडी) the *Ājñācakra*. This is known as skull-breaking (Kapālabheda). Accordingly to Yogis, the sex-instincts dominate under the lower nerves of Maṇipur cakra, where is seated Chinnā, the Super Śakti. The lower trend generates *Kāma* or lust which has submerged the entire world in its current contrary to this, the upper flow of energy goes along with the breaking of 'Rudra-granthī'. This also conveys the secret of *Pañca-makāra* (five Ms) of *Kulācāra*. All the realized Yogis have to cross this valley of sex (*kāma-ghāṭi*).

In India, the seat of the Divine Mother Vajreśvarī or

सखीमुखे तु संयोज्य मध्यधारा स्वकानने,
एवं कृत्वा तु तास्तत्र गताः सर्वायथागतम्।
छिन्नं तस्या यतो मुण्डं छिन्नमस्ता ततः स्मृताः।

Nakhāgreṇa ca ciccheda vāmena sva śirastadā,
Chinnamātrantu tacchīrṣaṁ vāmahaste papāta ca.
Kaṇṭhādviniḥsṛtaṁ raktaṁ tridhāreṇa tapodhana,
Vāmadākṣiṇabhedena te dhāre ca vinirgate.
Sakhīmukhe tu saṁyojya madhyadhārā svakānane,
Evaṁ kṛtvā tu tāstatra gataḥ sarvāyathāgataṃ.
Chinnaṁ tasyā yato muṇḍaṁ chinnamastā tataḥ smṛtāḥ.

Tārā is in Jalandhara and the Chinnamastā seat is in Cintapūrnī (Kāṅgra Valley). This pīṭha or seat is also visited by the followers of Buddhism in Tibbet.

According to Dr. Janārdan Miśra, the symbols of Vaiṣṇavism, Śaivism, and Jainism are formed as per doctrine of the Mother Chinmastā philosophy. Similar to the attendants of Chinnamastā, Lord Viṣṇu has Lakṣmī and Sarasvatī, Lord Śiva has Gaṅgā and Gaurī, Buddha has Brahmā and Indra and the Jaina-Tīrthaṅkaras have two Yakṣas or Grandharvās on both sides. Chinna's 'Vajra' known as Vairocinī is recognized among Śāktas, Baudhas, and Jains unanimously. Both the attendants of the Mother Divine symbolize the *Rajā* and *Tamas guṇas*. The first one if Varnaṇī who is red-complexioned and the other one is Dākinī in dark colour. The solar circle represents *Bindu* herein. The lotus-flower is the entire cosmos and the *Kāma*, i.e. sex symbolizes Kāma kalā which is the gross form of the bliss-instinct of the Divine Consciousness and initiates the activity of creation. Śivā, the Mother Divine peforms Her līlā on Kāmeśvara, the Śava-Śiva, i.e. the dead body of Śiva. As a ware, born of water, is dissolved in water again after exposing its different postures and activities, similarly, the formless Brahma is merged in Brahma alone after being in form playing various līlās of Creation.

This also reveals the secret of the Aśvaśira Vidyā of Vṛhdāraṇyaka, the Hayagrīva Vidyā of Śāktas and the Chinnaśīrṣa Gaṇapati-Vidyā of Gāṇagapatyas (the follower of Gaṇeśa) Demons like Hiraṇyākṣipu, Vairocana etc. had been, the staunch followers of this Śakti. That's why, they have been called Vajra-vairocanīyā. Vairocana is fire and one concentrates on the Maṇipūra cakra while meditating on the form of the Mother Divine, She is also called Vairocanīyā as the Śakti or Energy flowes through the Vajrā-nerve during

Her meditation. Mahātmā Buddha is called Vairocana also, because he had conquered over Kāma, i.e. sex through this form of *Sādhanā*. As Śiva has five faces known as Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa and Īśāna, Mahātmā Buddha is also called by five names which are Vairocana in the east, Amitābha in the South, Ratnasambhava in the West, Amoghasiddhi in the North and Akṣobhya at the top. Akṣobhya is the adorer of Tārā and Vairocana adores Chinnamastā. In the Tantra Śāstra, the Śakti of Akṣobhya Puruṣa is called Tārā, and the Śakti of Virocana Śiva is known as Chinnamastā. The seed-mantra of Tārā and Chinnamastā *Huṁ* Śrī Bhairava Tantra, explaining the significance of Her adoration, confirms that the adorer of the Divine Mother Chinnamastā in Her rudest form gets rid of his *jīva-bhāva*, i.e. the feeling of being a mortal being and attains 'Śivattva', i.e. liberation. Consequently, he is bestowed with all sorts of material benefits such as progeny, wealth, literature, scholarship etc.

प्रचण्ड चण्डिकां वक्ष्ये सर्वकामफलप्रदाम्,
यस्याः स्मरणमात्रेण सदाशिवो भवेन्नरः।
अपुत्रो लभते पुत्रम् अधनो धनवान् भवेत्,
कवित्त्वं दीर्घपाण्डित्यं लभते नात्रसंशयः।

pracaṇḍa caṇḍikā vakṣye sarvakāmaphalapradāṃ,
yasyāḥ smaraṇamātreṇa sadāśivo bhavennaraḥ.
aputro labhate putraṁ adhano dhanavān bhavet,
kavittvaṁ dīrghapāṇḍityaṁ labhate nātrasaṁśayaḥ.

Her meditation is to be fixed on Her image having Her chopped head in Her left hand and holding a dagger in Her right hand. She is naked and Her hair are split. She is merrily drinking the blood oozing out of Her chopped head. On Her left is standing nacked Varninī Yoni Mudrā who is drinking the blood.

Dākinī, standing on Her right side, is nourishingly drinking the blood. The first one is an inward instinct standing for liberation, while the second one is the outward one symbolizing enjoyment.

The story related to the birth of the Divine Mother Bagalā is also available in Prāṇatoṣiṇī. Here is a narration taken from Svatantra-Tantra—

अथ वक्ष्यामि देवशि बगलोत्पत्तिकारणम्।
पुरा कृतयुगे देवि वातक्षोभ उपस्थिते,
चराचरविनाशाय विष्णुश्चिन्तापरायणः।
तपस्यया च सन्तुष्टा महात्रिपुरसुन्दरी॥
हरिद्राख्यं सरो दृष्ट्वा जलक्रीडापरायणा।
महापीतदह्रस्यान्त सौराष्ट्रे बगलाम्बिका॥
श्रीविद्यासम्भवं तेजो विजृम्भति इतस्ततः।
चतुर्दशी भौमयुता मकारेण समन्विता॥
कुलऋक्षसमायुक्ता वीररात्रिः प्रकीर्त्तिता।
तस्यामेवार्धरात्रौ तु पीतह्रदनिवासिनी॥
ब्रह्मास्त्रविद्या सञ्जाता त्रैलोक्यास्तम्भिनीपरा।
तत्तेजो विष्णुजं तेजो, विद्यानुविद्ययोर्गतम्॥ पृ0 735

atha vakṣyāmi deveśi bagalotpattikāraṇaṃ.
purā kṛtayuge devi vātakṣobha upasthite.
carācaravināśāya viṣṇuścintāparāyaṇaḥ.
tapasyayā ca saṁtuṣṭā mahātripurasundarī.
haridrākhyaṁ saro dṛṣṭvā jalakriḍāparāyaṇā.
mahāpītadahrasyānta saurāṣṭre bagalāmbikā.
śrī vidyāsambhavaṁ tejo vijṛmbhati itastataḥ.
caturdaśī bhaumayutā makāreṇa samanvitā.
kulaṛkṣasamāyuktā vīrarātriḥ prakīrttitā.
tasyāmevārdharātrau tu pītahṛdanivāsini.
brahmāstravidyā sañjātā trailokyāstambhinīparā.
tattejo viṣṇujaṁ tejo vidyānuvidyayorgataṃ, p. 735

In other words, a terrific typhoon raged the entire cosmos during the Satyuga. Lord Viṣṇu, the Preserver of the World, felt concerned on its speed and pleased the Mother Divine Mahātripurasundarī by His tapasyā sitting at the bank of Haridrā pond. Śrī Vidyā came out of that pond in the form of a duck (Bagalā) and appeased the typhoon. This Divine Śakti is Vaiṣṇavī being gifted with the glow of Viṣṇu and She is manifested on the Tuesday midnight of the fourteenth day. She is used in *mesmerism* for getting rid of the divine fury and the health and wealth of the people. However, this Vidyā may be used for liberation or enjoyment as well. Her meditative form is as follows :— I (the *sādhaka*) meditate on the form of the Divine Mother seated on the jewelled throne in the stone-bedicked *maṇḍapa* of the nectar-Occan. She is wearing a yellow dress, yellow ornaments, yellow-flowered garland and Her forhead smeared with yellow sandal-paste, holding club and the enemy's tongue. I bow the Two-Armed Mother Divine, holding Her tongue with Her left hand and torturing the enemy with Her mace in Her right hand and is ever radiant in Her yellow garment, i.e. *pītāmbara*. She is adored with five different Mantras having five faces which renown Her as Badavāmukhī, Ulkāmukhī, Jātavedamukhī, Jvālāmukhī and Vṛhadbhānumukhī. The Kundikā Tantra sheds light on Her Japa-style. The Muṇḍamālā tantra goes to the extent of saying that even star-calculations or purification of Time is not needed in Her *Sādhanā*.

नात्र सिद्धयाद्यपेक्षाऽस्ति नक्षत्रादिविचारणा।
कालादिशोधनं नास्ति न च मित्रादिशोधनम्।।

nātra siddhayādyapekṣāsti nakṣatrādivicāraṇā.
kālādiśodhanaṁ nāsti na ca mitrādiśodhanaṁ.

A hard nut is always eracked by Her *sādhanā* in this world. The Bagala-paṭala of Siddheśvaratantra speaks in support of this :—

न किञ्चिद् दुर्लभं तस्य दृश्यते जगती तले।
शत्रवो ग्लानिमायान्ति तस्य दर्शनमात्रतः।।

na kiñcid durlabhaṁ tasya dṛśyate jagatī tale.
satravo glānimāyānti tasya darśanamātrataḥ.

It is clarified in Puraścaryārṇava that *Vāksiddhi* is certainly attained by the *Upāsanā* of Mātaṅgī :—

अथ वक्ष्ये महादेवीं मातंगीं सर्वसिद्धिदाम्,
अस्याः सेवनमात्रेण वाक्सिद्धिं लभते ध्रुवम्।

atha vakṣye mahādevīṁ mātaṅgīṁ sarvasiddhidāṃ.
asyāḥ sevanamātreṇa vāksiddhiṁ labhate dhruvaṃ.

In the twelth chapter of Nāradapāñcarātra, Lord Śiva has been called, *Cāṇḍāla* and Śivā, *Cāṇḍālī* who is known by the name of Mātaṅgī.[1] In the days of the hoary past, the Muni Mataṅga did hard penances for charming all the beings living in the Kadamb forest full of trees. Later, a female form of dark-complexion was cated out of the effulgencere born of Tripurā's eyes. She was, then, called Rājamātaṅginī.

It means to say that there has been a purpose behind Her Cosmic manifestation; otherwise Kālī or Tripurā or Mātaṅgī is the same. Mātaṅga is the name of a Cāṇḍāla; as such, the Divine Mother is worshipped as the daughter of a Cāṇḍāla Prāṇatoṣini says in support of this fact :—

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1. मानमाख्यसरस्तीरे गत्वा सन्ध्यां महेश्वरः,
चण्डालवेशमगमत्ततः प्राह प्रिया सती।
यस्याच्चाण्डालवेशेन मामेवं समुपागतः,
तस्मान्मूर्त्तिरियं भद्रे भविष्यति न संशयः।।
उच्छिष्टचाण्डाली ख्याता सर्वशास्त्रेषु गोपिता। प्रा0 तो0 पृ0 732
Mānamākhyasarastīre gatvā sandhyāṁ maheśvaraḥ,
Caṇḍālaveśamagamattataḥ prāha priyā satī.
Yasmāccāṇḍālaveśena māmevaṁ samupāgataḥ,
Tasmānmūrttiriyam bhadre bhaviṣyati na saṁśayaḥ.
Ucchiṣṭacāṇḍālī khyātā sarvaśāstreṣu gopitā. Prā. To. Page 732.

अथ मातंगिनीं वक्ष्ये क्रूरभूतभयंकरीम्,
पुरा कदम्बविपिने नानावृक्षसमाकुले।
वश्यार्थं सर्वभूतानां मतंगो नामको मुनिः,
शतवर्षसहस्राणि तपोऽतप्यत् सन्ततम्॥
तत्र तेज समुत्पन्नं सुन्दरीनेत्रतः शुभे,
तेजोराशिरभूत्तत्र स्वयं श्रीकालिकाम्बिका,
श्यामलं रूपमास्थाय राजमातंगिनी भवेत्॥ पृ0 735

atha mātaṅginīṅ vakṣye krūrabhūtabhayankarīṃ.
purā kadambavipine nānāvṛkṣasamākule.
vaśyārthaṁ sarvabhūtānāṁ mataṅgo nāmako muniḥ.
śatavarṣasahrrāṇi tapo'tapyat santataṃ,
tatra teja samutpannaṁ sundarīnetrataḥ śubhe,
tejorāśirabhūttatra svayaṁ śrīkālikāmbikā,
syāmalaṁ rūpamāsthāya rājamātaṅginī bhavet.
p. 735

Meat and wine are indispensible in Her *pūjā* :—

विनामत्स्यैर्विनामांसैर्न्नार्चयेत्परदेवताम्।

vināmatsyairvināmāṁsairnnārcayetparadevatāṃ.

This proves that this sort of *Upāsanā* is meant for those who are non-vegetarians and not for others. The word *Cāṇḍāla mātaṅgī*, denotes a special context in this respect. Her Yantra is also seated on a blue lineu and a beautiful prayer has been offered to Her in Rudrayāmala. The Matsya Purāṇa (179-27) says that She is one of the several mental daughters of Śiva during the blood-sucking līlā of Andhakāsura.

There is an anecdote pertaining to the birth of Mahāśakti as Dhūmāvati. Once Lord Śiva and Pārvatī were sitting together on the Mountain Kailāśa. All of a sudden, Mother Pārvatī felt hungry and requested Śiva to give Her something to eat. Wheh Her repeated request was not fulfilled, She devoured Lord Śiva Himself. On this, Her body ejected a lot

of smoky fumes. Śiva, then, declared to Pārvatī that she would be called Dhūmāvatī or Dhūmrā since She had been covered with fumes. This Mother Divine is all alone and is Her own Controller. She is without a Master; hence, She would be called a Widow. In Durgāsaptaśatī, She declared Her promise by saying that One who had been able to conquer Her and crush Her ego, would be entitled to be Her husband. It, by the way, never happened; hence, She remained a Virgin without Wealth or husband.

यो मां जयति संग्रामे यो मे दर्पं व्यपोहति,
यो मे प्रतिबलो लोके स मे भर्ता भविष्यति॥ (5/120)

yo māṁ jayati saṅgrāme yo me darpaṁ vyapohati.
Yo me pratibalo loke sa me bharttā bhaviṣyati (5/120)

Or She is a Widow as She has swallowed Śiva. Nāradapāñcarātra has described this ancedote as such :—

देहि भक्ष्यं जगन्नाथ न शक्नोमि विलम्बितुम्
इत्युक्त्वा पतिमादाय मुखे चिक्षेप सा तदा।
क्षणेन तस्या देहात्तु धूमसंघो व्यजायत,
ततो देहे समुत्पन्ने शम्भुस्तु निजमायया।
उवाच परमेशानः स्वां प्रियां शृणु शोभने,
पश्य भद्रे महाभागे पुरुषो नास्ति मां विना।
त्वदन्या वनिता नास्ति पश्य त्वं ज्ञानचक्षुषा,
साधव्यं लक्षणं देवि कुरु त्यागं पतिव्रते।
एषा मूर्त्तिस्तव परा विख्याता बगलामुखी,
धूमव्याप्तशरीरात्तु ततो धूमावती स्मृता। प्रो0 तो0 पृ0-734

dehi bhakṣyaṁ jagannātha na śaknomi vilambituṃ,
ityuktvā patimādāya mukhe cikṣepa sā tadā.
kṣaṇena tasyā dehāttu dhūmasaṅgho vyajāyata.
tato dehe samutpanne śambhustu nijamāyayā,
uvāca parameśānaḥ svāṁ priyāṁ śṛṇu śobhane.
paśya bhadre mahābhāge puruṣo nāsti māṁ viinā.

tvasnyā vanitā nāsti paśya tvaṁ jñānacakṣuṣā.
sādhavyaṁ lakṣaṇaṁ devi kuru tyāgaṁ pativrate.
eṣā mūrttistva parā vikhyātā bagalāmukhī.
dhūmavyāptaśarīrāttu tato dhūmāvatīs mṛtā.

Pra. To. p. 734

It is said in Svatantra Tantra that smoke was produced when the Mother Divine got Herself burnt in the Yoga-fire of Dakṣa-Yojña and this gave birth to this Dhūmāvatī form of the Divine Mother.

दक्षप्रजापतेर्यज्ञे सर्वसंहारचञ्चला,
क्रुद्धा देहं विनिक्षिप्य ततो धूमोऽभवन् महान्।
तस्माद् धूमावती जाता सर्वशत्रुविनाशिनी। प्रो० तो० पृ० 734

dakṣaprajāpateryajñe sarvasaṁhāracañcalā.
kruddhā dehaṁ vinikṣipya tato dhūmo'bhavan mahān.
tamād dhūmāvatī jātā sarvaśatruvināśinī. Prā.To. p. 734

Her adorer is free from all evil influences.

पठनीयं महादेवि त्रिसन्ध्यन्ध्यानतत्परैः,
दुष्टाभिचारो देवेशि तद्गात्रन्नैव संस्पृशेत्।

paṭhanīyaṁ mahādevi trisandhyandhyānatatpareḥ.
duṣṭābhicāro deveśi tadgātrannaiva saṁsapṛśet.

In this world, there are four gods responsible for suffering. The Rudra's fury beings in fever, and burning; the god Yama's anger result into swooning and limblessness; the god Varuṇa's fury causes pain, gout and paralysis, while the Nirṛti's anger creats suffering, tension, hunger and thirst. It is also said in Śatpatha :—

घोरा पाप्मा वैनिर्ऋतिः 7/2/1/1

Ghorā pāpmā vainirṛtiḥ. 7/2/1/1

Dhūmāvatī and Nirṛti are one and the same. She is the elder sister of Lakṣmī. That's why it is said that one born during the Jyeṣṭhā planet is always suffering. It is said in Śrī Sūkta :—

श्रुत्पिपासामलां ज्येष्ठामलक्ष्मीं नाशयाम्यहम्,
अभूतिमसमृद्धिं च सर्वां निर्णुद मे गृहात्।

srutpipāsāmalāṁ jyeṣṭhāmalakṣmī nāśayāmyahaṁ,
abhūtimasmṛddhiṁ ca sarvāṁ nirṇuda me guhāt.

Her younger sister is Lakṣmī or Kamalā the Mother Divine. The story related to Her birth has been narrated in the eight chapter of the eight skandha. She was born of the ocean during its churning by the gods and the demons. Lord Viṣṇu married Her, who is ever-assisting in the preservation of the world. The gods, the Prajāpati and the people—all become happy and contented by being blessed through Her grace. She is holding a lotus-flower in Her hand and the mightly elephants on all direction have bathed Her with pichers full of waters. Contrary to this, the demons become impoverished by the curse of Dhūmāvatī.

ततोऽभिषिषिचुर्देवीं श्रियं पद्मकरां सतीम्,
दिगिभाः पूर्णकलशैः सूक्तवाक्यैर्द्विजेरितैः। भा0 8/8/14
श्रिया विलोकिता देवाः सप्रजापतयः प्रजाः,
शीलादिगुणसम्पन्ना लेभिरे निर्वृत्तिं पराम्। 8/8/18

Tato bhiṣiṣicurdevine śriyaṁ padmakarāṁ sātīṁ.
Digibhāḥ pūrṇakalaśaiḥ sūktavākyaierdvijeritaiḥ.
Bhḥ. 8/8/14).

Śriyā vilokitā divāe saprajāpatayaḥ prajāḥ,
Śilādiguṇasampannā lebhire nirvṛttiṇmparāṁ. (8/8/18)

She has been described as radiant as gold and being bathed by the pitchers containing nector. While covered with silken garments and holding lotus flowers in Her hands, She symbolizes prosperity. She is worshipped for preserving wealth and seeking blessings for a woman and sons. Her stotras etc. are given in detail in Viśvasāra Tantra and Atharvan Rahasya. The Lakṣmī Sahasranāma is also available in

Brahma-purāṇa. The recitation of Kanakadhārā Stotra and Śrī Sūkta of Ācārya Śaṅkara is specially fruiful for seeking the Mother Lakṣmī blessings. She is also known as Bhārgavī being adored by the Bhārgavas. Her grace can easily afford to one the kingship and supermanhood (*puruṣottamatva*). By the fire-service with Bilva-fruits and leaves and reciting Mother Kamalā's mantra on line rosary of 'Kamalagattā', i.e. seeds of lotus Kamalā is pleased distinctly. It is said in Svatantraltantra that She was born to kill Kolāsura, the demon :—

कृष्णाष्टम्यां भाद्रपदे कोलासुर निकृन्तनी,
विष्णोर्वक्षस्थलस्था च पद्मासनगता रमा। प्रा0 तो0 735

kṛṣṇāṣṭamyāṁ bhādrapade kolāsura nikṛntanī,
viṣṇorvakṣasthalasthā ca padmāsanagatā ramā

Prā. To. page 735

It is said in Vārāhi Tantra that the Divine Mother has been called Tripurā as all the three gods Brahmā, Viṣṇu and Śiva adore Her.

ब्रह्मविष्णुमहेशाद्यैस्त्रिदशैरर्चिता पुरा,
त्रिपुरेति सदा नाम कथितं दैवतैस्तव।

brahmaviṣṇumaheśādyaistridaśairarcitā purā,
tripureti sadā nāma kathitaṁ daivataistava.

It is said in Kālikāpurāṇa that the Mother Divine is called Tripurā by way of being the wife of Tripura Śiva. Śiva divided Himself into three parts. The upper part having five faces and four arms was white-complexioned and called Brahmā; the middle part, one faced and blue-complexioned, was called the your-armed Viṣṇu and the lower part with its marble-colour red five faces and four arms was called Śiva. The combination of these three bodies in one has made Śiva earn in name Tripura and His Śakti, the name Tripurā :—

प्रधानेच्छादशाच्छम्भोः शरीरमभवत्त्रिधा,
तत्रोर्ध्वभागः सञ्जातः पञ्चवक्त्रश्चतुर्भुजः।
पद्मकेसरगौराङ्गः कायो ब्राह्मी महेश्वरः,
तन्मध्यभागो नीलोंऽग एकवक्त्रश्चतुर्भुजः॥
शङ्खचक्रगदापद्मपाणिः कायः स वैष्णवः,
अभवत्तदधोभागे पञ्चवक्त्रश्चतुर्भुजः।
स्फटिकाभ्रमचः शुक्लः स कायश्चन्द्रशेखरः,
एवं त्रिभि पुरैर्योगात् त्रिपुरः परमः शिवः॥

pradhānecchādaśāchambhoḥ śarīramabhavattridhā,
tatrordhvabhāgaḥ sañjātāḥ pañcavaktraścaturbhujaḥ.
padmakesaragaurāṅgaḥ kāyo brāhmī maheśvaraḥ,
tanmadhyabhāgo nīlo'ṅga, ekavaktraścatuabhujaḥ.
śaṅkhacakragadāpadmapāṇiḥ kāyaḥ sa vaiṣṇavaḥ,
abhavattadadhobhāge pañcavaktraścaturbhujaḥ.
sphaṭikābhramacaḥ śuklaḥ sa kāyaścandraśekharaḥ,
evaṁ tribhiḥ purairyogāt tripuraḥ paramaḥ śivaḥ.

He resides in 'Cintāmaṇi gṛha'. His *svarūpa* has been explained in detail in Bhairavayāmala and Śaktilaharī. Ṛṣi Durvāsā had been His ardent adorer. His *pūja* is performed on the Yantra as opposed to the idol Śrī Cakra has been called *Śrutikośa* in 'Tripurāmahimāstotra'. It is red-coloured and surrounded by the mantras in the form of pretty maids.

श्रीचक्रं श्रुतिमूलकोश इति ते संसारचक्रात्मकम्,
विख्यातं तदधिष्ठिताक्षरशिवज्योतिर्मयं सर्वतः।
एतन्मन्त्रमयात्मकाभिररुणं श्रीसुन्दरीभिर्वृतं,
मध्ये वैन्दव सिंहपीठललिते त्वं ब्रह्मविद्या शिवे॥

śrīcakraṁ śrutimūlakośa iti te saṁsāracakrātmakaṃ,
vikhyātaṁ tadadhiṣṭhitākṣaraśivajyotirmayaṁ sarvataḥ.
etanmantramayātmakābhiraruṇaṁ śrīsundarībhirvṛtaṁ,
madhye baindava siṁhapiṭhalalite tvaṁ brahmavidyā śive.

Śrī Yantra is the symbol of the hardest procedure of the cosmic order. This is also known as Ṣoḍaśī whose adoration awards all kinds of *siddhis*. It is said in Śākta-pramoda :—

श्रीविद्याज्ञानमात्रेण सर्वसिद्धिः प्रजायते,
अतो विद्या प्रदातव्या नाभक्ताय कदाचन।

Śrividyājñāna mātreṇa sarvasiddhiḥ prajāyate,
ato vidyā pradātavyā nābhaktāya kadācana.

Let us meditate on Her form as :—

कल्पापसंहरणकल्पिततताण्डवस्य,
देवस्य खण्डपरशो परभैरवस्य।
पाशाङ्कुशैक्षवशरासनपुष्पवाणा,
सा साक्षिणी विजयते तव मूर्त्तिरेका॥

kalpāpasaṁharaṇakalpitatāṇḍavasya,
devasya khaṇḍaparśo parabhairavasya.
pāśāṅkuśaikṣavaśarāsanapuṣpavāṇā,
sā sākṣiṇī vijayate tava mūrttirekā.

The Sahasranāma of the Mother Mahātripurasundarī has also been discussed in Śrī Nāmakeśvara tantra.

Tripura Bhairavī is the charioteer of the Divine Mother Lalitā or Mahātripurasundarī. In the Brahmāṇḍa Purāṇa (4/20/91), She has been depicted as the chief Deity of the secret yoginīs. In the Matsya Purāṇa (158/25) and Brahmāṇḍa Purāṇa (4/7/7; 44/22) Her different forms pertaining to Tripura Bhairavī, Kauleśa Bhairavī, Rudra Bhairavī, Caitanya Bhairavī and Nityā Bhairavī etc. have been mentioned.

Besides this, the main use of Bhairavī is done in drastic deeds. The third chapter of Sapta Śatī details upon Her form for our meditation in the context of Mahiṣāsura-killing. She is red-complexioned and clothed in red, and wears a garland of skulls. Her breasts are covered with red-sandal-paste and She, seated on the throne of lotus-flowers, holds a book in one of Her hands and wearing a garland of victory, She is

having *mudras* of *Abhaya* and *Vara*, i.e. fearlessness and grace. This fearful form has taken birth for killing Mahiṣāsura and drunk demon. Her *Yantra* is to be placed on gold. Rudrayā mala and Bhairavī Kulasarvasva hint at Her *Kavaca* etc. Viśvasāratantra speaks of Her one thousand names. Her adoration makes one free from suffering. The old place 'Tripuri' situated nearby Jabalpur is the seat of *sādhanā* of the Divine Mother. Devī Bhāgavataṃ discusses about the Mother Bhuvaneśvarī. The ghee, honey ans sugar are required for Her, *Upāsanā*, which is very fruitful for the attainment of a son. A male is required to wear Her Yantra on his right hand and female on the left side. This very form had been adored by the gods for killing Śumbha and Niśumbha. Her *Kavaca* is available in Rudrayāmala, Hṛdaya in Sarasvatī Tantra and Her one thousand names are available in Mahātantrāṇava :—

भुवनेशी भुवाराध्या भवानी भयनाशिनी।
भवरूपा भवानन्दा भवसागरतारिणी॥

bhuvaneśī bhuvārādhyā bhavānī bhayanāśinī.
bhavarūpā bhavānandā bhavasāgaratāriṇī.

The Tantra-granthas speak of Bhuvaneśvarī, as the Śakti of Trayambaka Śiva. In this way, the purāṇic ancedotes reveal the Vedic and Āgamic secrets in all.

The Place of the Goddess-worship

It is mentioned in the twenty ninth chapter of the seventh skandha of Devī-Bhāgavata that the worship of the Divine Mother should be performed before a statue or on the *Vedi*. It is also permissible to perform Her worship in the solar or the lunar maṇḍalas or Her different yantras.

Truly-speaking, the inner or *mānasī pūjā* is always superior to the outer one. As the *sādhanā* increases, the inner *pūjā* is also culminated into knowledge. The knowledge without any *Upādhi* is the supreme *svarūpa* of the Divine

Mother. The truest form of worship is Her constant remembrance through meditation.

The Universal mantra of the Mother Divine is *Hṛllekā* or *Hrīṁ*. This mantra is the supreme most of all mantras. This mantra is like a mirror that reflects the image of the Divine Mother. One who fails to do *pūjā* daily, must perform *pūjā* on each Friday and respect a *Kumārī*, i.e. virgin or a married woman considering them to be the Divine Mother's forms Śākta-pramoda and Kumārikā Tantra sheds enough light on this issue.

3

MAHĀVIDYĀ IN VIṢṆU PURĀṆA

The Mother Divine, Bhuvaneśvarī Lakṣmī was born of the ocean's churneing. The Cosmic elephants bathed Her with 'Gaṅgājala'—

गंगाद्याः सरितस्तोयैः स्नानार्थमुपतस्थिरे,
दिग्गजा हेमपात्रस्थमादाय विमलं जलम्,
स्नापयाञ्चक्रिरे देवीं सर्वलोकमहेश्वरीम्। 1/9/103

gaṅgādyāḥ saritastoyaiḥ snānārthamupatasthire,
diggajā hemapātrasthamādāya vimalaṁ jalaṁ,
Snāpayāñcakrire devīṁ, sarvalokamaheśvarīṁ.
1/9/103

The Purāṇakāra has addressed of Śrī Lakṣmī as Sarvaloka Māheśvarī. She has been glorified as Bhuvaneśī in Devī Bhāgavataṃ. Lord Indra has honoured Her by the adjectives as Yajña Vidyā, Mahāvidyā and Guhyavidyā.

यज्ञविद्या महाविद्या गुह्यविद्या च शोभने।
आत्मविद्या च देवि त्वं विमुक्तिफलदायिनी॥ 1/9/120

yajñavidyā mahāvidyā guhyavidyā ca śobhane,
ātmavidyā ca devi tvaṁ vimuktiphaladāyinī. (1/9/120)

Muṇḍamālā tantra affirms the fact supported by Viṣṇu Purāṇa that Viṣṇu's ten *avatāras* are Daśamahāvidyās as said herein :—

एवं यदा जगत्स्वामी देवदेवो जनार्दनः,
अवतार करोत्येषा तदा श्रीस्तत्सहायिनी।
विष्णोर्देहानुरूपां वै करोत्येषात्मनस्तनुम्॥ वि0 पु0 1/9/142, 145

evaṁ yadā jagatsvāmī devadevo janārdanaḥ,
avatāra karotyeṣā tadā śrīstatsahāyinī.
viṣṇordehānurūpāṁ vai karotyeṣātmanastanuṃ.
Vi. Pu. 1/9/142. 145.

In other words, whenever Lord Viṣṇu manifests Himself as an *Avatāra*, Goddess Lakṣmī is always with Him in accordance with His form. She adopts Herself in tune with Lord Viṣṇu's body. This very concept has been elabo-rated in various Tantra-granthas by clarifying the fact that the Goddess Lakṣmī Herself is manifested as Kālī with Kṛṣṇa, Tārā with Rāma, Bhuvaneśvarī with Varāha, Bhairavī with Nṛsiṁha, Dhūmāvati with Vāmana, Chinnamastā with Parśurāma, Kamalā with Matsya, Bagalā with Kūrma, Mātaṅgī with Buddha and Ṣoḍaśī with Kalki.

Nārāyaṇa has addressed the Mūlaprakṛti as Durgā in Devī Bhāgavata—

नमो दुर्गे भगवति नमस्ते सर्वरूपिणि।
मूलप्रकृतिरूपां त्वां भजाम करुणार्णवाम्॥ 9/50/49

namo durgo bhagavati namaste sarvarūpiṇi,
mūlaprakṛtirūpāṁ tvāṁ bhajāma karuṇārṇavāṁ.
(9/50/49).

All the assisting goddesses are included in the *pūjā* of the Mother Durgā the Mother Goddess Durgā is the chief Deity of everybody's wisdom and resides within everyone in the form of *antaryāmina* (Inner-dweller). The Śaivas, the Vaiṣṇavas and the Śāktas—all adore Her equally. The nine-worded mantra is Her best mantra. Aim the Sarasvatī seed-mantra, *HRĪṀ*, the Bhuvaneśvarī-seed and *KLĪṀ*—the Kāma-seed-beginning the mantra with these three seed syllables, with Cāmuṇḍāyai one must with *viccai*. In this way, (ॐ ऐं ह्रीं क्लीं चामुण्डायै विच्चे); Oṁ Aiṁ hrīṁ klīṁ Cāmuṇḍāyai, Viccai is, the nine-worded mantra originated by Manu. Brahmā, Viṣṇu,

and Rudra are its three Ṛṣis. Gāyatrī, Uṣṇik and Triṣṭupa are the three meters, Mahākālī, Mahālakṣmī and Mahāsarasvatī are Devatā and Ratkadantikā, Durgā and Bhrāmarī are seeds. Nandā, Śākambarī and Bhīmā are the Śaktis. *Dharma*, *artha*, *kāma* and *mokṣa* are bestowed by its recitational worship. The seed mantra has three seed syllables along with Cāmuṇḍāyai, and Viccai. One must observe *nyāsa* on Śikhā, eyes, ears, nose, face and private parts by saying words like *namaḥ*, *svāhā*, *vaṣaṭ*, *huṁ vauṣat* and *phaṭ*. One should, then meditate on Mahākālī, Mahālakṣmī and Mahāsarasvatī.

Also one ought to meditate on the Ten-legged and Ten faced, Blue-Complexioned, three eyed Mahākālī decorated with divine ornaments holding dagger, disc, mace, arrow, bow, spear, triad, good, skull and conch-shell. The lotus-seated Brahmā adored Her for being free from the fear of Madhu-Kaiṭabha.

One must adore the Mother Mahālakṣmī killing Mahiṣāsura, the demon with Her coral complexion holding rudrākṣ a rosary, mace, arrow, vajra, lotus, bow, stick, śakti, dagger, armour, gang-bell, wine-pot, triad, trap and disc in Her eighteen hands.

One must also meditate on the form of *Sat*, *Cit*, *Ānanda* Personified Mahāsarasvatī, who is lion-seated and killing Śumbha and Niśumbha and born of white-complexioned Gaurīs body decorated with eight hands holding gong-bell, triad and plough, couch-shell, disc, bow and arrow.

One must prepare a triangular Yantra of six angles for its *pūjā* with a pen of promient-granate, silver, gold or copper-plate. It should have on all sides eight-petalled lotus-flowers of twenty four petals each. Then there should be a *bhūgṛha*. On the eastern side of the Yantra Brahmā along with Sarasvatī, in the Naiṛtta angle Viṣṇu with Lakṣmī and in the Vāyava angle Śiva with Pārvatī should be adored. On the northern

side of the Goddess the Lion and on Her left, the Mahiṣa should be worshipped. One must worship Nandajā, Raktadantikā, Śākambharī, Śivā, Durgā, Bhīmā and Bhrāmarī in its six angles and. On he eight leaves, one must worship Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Nārasiṁhī, Aindrī and Cāmuṇḍā-Aṣṭmātṛkās. Later, one must adore, one the twenty four petals, the goddess named Viṣṇu Māyā, Cetanā, Buddhi, Nidrā, Kṣudhā, Chāyā, Parāśakti, Tṛṣṇā, Śānti, Jāti, Lajjā, Kṣānti, Śraddhā, Kīrtī, Lakṣmī, Dhṛti, Vṛtti, Śruti, Smṛti, Dayā, Tuṣṭi, Puṣṭi, Mātā, and Bhrānti. In the Bhūgṛha angle Indra with Vajra in the eastern-southern, angle Gaṇeśa with triad, in the south, Yama with came, in the South-west, Kṣetrapāla with dagger in the west, Varuṇa with trap and in the West-north Vaṭuka holding his flag with Kubera holding mace and towards the North-east Yoginī with mace in her hand. After initiating the Yantra aristocratically, one must worship the Divine Mother alongwith the recitation, of Durgā Saptaśatī. This *Upāsanā* awards both *Bhoga* and *Mokṣa*, i.e. enjoyment and liberation. In general, both enjoyment and literation are both attained simulta-neously; however, the worship of the Divine Mother makes one available both enjoyment and liberation together as it is said :—

यत्रास्ति भोगो नहि तत्र मोक्षो,
यत्रास्ति मोक्षो नहि तत्र भोगः।
श्री सुन्दरीसाधनतत्पराणां,
भोगश्च मोक्षस्थ करस्थ एव॥

yatrāsti bhogo nahi tatra mokṣo,
yatrāsti mokṣo nahi tatra bhogaḥ.
śrī sundarīsādhatanatparāṇāṁ,
bhogaśca mokṣastha karastha eva.

Durgāsaptaśatī also declares :—

आराधिता सैव नृणां भोगस्वर्गापवर्गदा।

Ārādhitā saiva nṛṇāṁ bhogasvargāpavargadā.

Daśamahāvidyā and Bhrāmarī's Manifestation

The Mother Divine Herself declares in the eleventh chapter of Durgā Saptaśatī that She would manifest Herself as six footed moth and be called *Bhrāmarī*, when Aruṇa, the Demon, had pestered the world to his best and be killed by Her Bhrāmarī Svarūpa for the welfare of the humanity.

यदारुणाख्यस्त्रैलोक्ये महाबाधां करिष्यात्,
तदाह भ्रामरं रूप कृत्वाऽसंख्येयषट्पदम्।
त्रैलोक्यस्य हितार्थाय वधिष्यामि महासुरम्॥ 11/52-53

yadāruṇākhyastrailokye mahābādhāṁ kariṣyāt,
tadāha bhrāmaraṁ rūpa kṛtvā.saṅkhyeyaṣatpadaṃ.
trailokyasya hitārthāya vadhiṣyāmi mahāsuraṃ.
11/52-53.

While giving went to the meaning of Bhrāmarī, Bhuvaneśvarī Saṁhitā declares that *jīvās* are moths and Bhrāmarī is their Super Mistress.

द्विरेफा जीवरूपास्युः यया हस्ते सदाधृताः।
जीवाधीशा ततः प्रोक्ता भ्रामरी लोकसुन्दरी॥

dvirephā jīvarūpāsyuḥ yayā haste sadādhṛtāh.
jīvādhīśā tataḥ proktā bhrāmarī lokasundarī.

Aruṇa, the demon symbolizes Kāma or lust in its *rajas* form mixed with angered *tamas*, as the sky is laden with dark-complexioned light at the time of down, the rising hour of Aruṇa, the charioteer of the Goddess Aroṇa, i.e. Uṣā. As a moth keeps on humming with its Hṛṅkāra sound, the *sādhaka* also attains the Mother Divine's grace by reciting the seed-mantra *HRĪṂ*. The Goddess, then, takes care of the adorer's welfare in toto, and destroys Aruṇa the demonic lust within the heart of the *sādhaka* completely. She is called Bhrāmarī being associated with the liberated *Jīvātmās (bhramaras)*. The thirteenth chapter of the tenth skandha of

Devī Bhāgavataṃ narrates this story by depicting the Mother Divine Bhrāmarī wearing two pictorially multi-coloured garments with a wonderful necklace in Her neck and Her first full of strange moths. The 'Mūrttirahasya' of Durgā Saptaśatī also speaks of Her multi-coloured amazing aura. Her body-paste, is also thousand-coloured and She is bedecked with peerless pearls and glorious gems and reputed as Citra bhramarapāṇi and Mahāmārī. :—

चित्रानुलेपना देवी चित्राभरणभूषिता।
चित्रभ्रमरपाणिः सा महामारीति गीयते॥

citrānulepanā devī citrābharaṇabhūṣitā.
citrabhramarapāṇiḥ sā mahāmārīti gīyate.

The Compassionate Mother Divine was bedecked with super peaceful, fearless and graceful *mudrās* and Her *svarūpa* was glorified with a garland of flowers along with moths. She was surrounded with numerous amazing moths which were humming the sound *HRĪṂ* and the Goddess was following it. While praying the gods perceived the celestial form of Bhrāmarī among the Daśamahāvidyā :—

नमो देवि महाविद्ये सृष्टिस्थित्यन्तकारिणी।
नमः कमलपत्राक्षि सर्वाधारे नमोस्तु ते॥
नमः श्रीकालिके मातर्नमो नीलसरस्वति।
उग्रतारे महोग्रे ते नित्यमेव नमो नमः॥
नमः पीताम्बरे देवि नमस्त्रिपुरसुन्दरि।
नमो भैरवि मातंगि धूमावति नमो नमः॥
छिन्नमस्ते नमस्तेस्तु क्षीरसागरकन्यके।
नमः शाकंभरि शिवे नमस्ते रक्तदन्तिके॥
कल्याणगुणरत्नानामाकारे भुवनेश्वरि।
प्रसीद परमेशानि प्रसीद जगतोरणे॥
नमस्ते पार्श्वयोः पृष्ठे नमस्ते पुरतोऽम्बिके।
नमः ऊर्ध्वं नमश्चाधः सर्वत्रैव नमो नमः। 10।13-87-103

namo devi mahāvidye sṛṣṭisthityantakāriṇi.
namaḥ kamalapatrākṣi sarvādhāre namostu te.
namaḥ śrīkālike mātarnamo nīlasarasvati.
ugratāre mahogre te nityameva namo namaḥ.
namaḥ pītāmbare devi namastripurasundari.
namo bhairavi mātaṅgi dhūmāvati namo namaḥ.
chinnamaste namastestu kṣīrasāgarakanyake.
namaḥ śākambhari śive namaste raktadantike.
kalyāṇaguṇaratnānāmākare bhuvaneśvari.
prasīda parameśāni prasīda jagatoraṇe.
namaste pārśvayoḥ pṛṣṭhe namaste purato'mbike.
namaḥ ūrdhvaṁ namaścādhaḥ sarvatraiva namo namaḥ.
10/13, 87-103

In other words, salutations to the Mother Divine, responsible for the creation, the preservation and the dissolution of the Cosmos. Salutations to the Mother Goddess again and again whose eyes are just like lotus Salutations to the Mother Kālīkā, Nīla Sarasvatī, Tārā and the fearful faced Mother. Salutations to the Goddess, famed as Trīpurasundarī and Pītāmbarā, Bhairavī, Mātaṅgī, Dhūmāvatī and Chinnamastā. Glory to the Goddess Mahābhuvaneśvarī, Mahākamala born of the Ocean. Kindly be pleased and as Thou art the Creator of the world. Mother! we how to Thy front and back, upward and backward and on all sides.

This prayer clarifies the fact that the ten supergoddesses assisting Bhuvaneśī, the Mūlaprakṛti are ten Mahāvidyās who keep on evolving as symbols in tune with the creation, the preservation and the dissolution of the world. Śrī Dattātreya and Paraśurāma were the supermen to get advantage by revealing the mysteries of Daśamahāvidyā.

The forty seventh chapter of Śiva Purāṇa in its Umā Saṁhitā mentions about the untold influence of the Goddess Kauśikī in the Context of Her war with Śumbha and Niśumbha.

Kumārī, Kauśikī, born of Pārvatī's body-cells killed Śumbha, the demon. She is also called Nīla Sarasvatī, ugratārā and Mahogratārā. She has been called Mātaṅgī being born of the body of Mother Gaurī. While offering prayers, the gods addressed Her by such names such Kālī, Tārā, Chinnā, Bhuvaneśvarī, Bhairavī, Bagalā, Tripurasundarī, Mātaṅgī etc. The word *Dogdrī* has been used for Kamalā, as She is supposed to be the fulfiller of all disires, i.e. Kāmadhenu.

कालिकारूपसम्पन्ने नमस्ताराकृते नमः।
छिन्नमस्तास्वरूपायै श्रीविद्यायै नमो नमः॥
भुवनेशि नमस्तुभ्यं नमस्ते भैरवाकृते।
नमोस्तु बगलामुख्यै धूमावत्यै नमो नमः॥
नमस्त्रिपुरसुन्दर्यै मातङ्ग्यै ते नमो नमः।
दोग्ध्रीरूपे नमस्तुभ्यं नमोघोराकृतेऽस्तु ते॥ 47।3-10

kālīkārūpasampanne namastārākṛte namaḥ.
chinnamastāsvarūpāyai śrīvidyāyai namo namaḥ.
bhuvaneśi namastubhyaṁ namaste bhairavākṛte.
namostu bagalāmukhyai dhūmāvatyai namo namaḥ.
namastripurasundaryai mātaṅgyai te namo namaḥ.
dogdhrīrūpe namastubhyaṁ namoghorākṛt'estu te.
47/3-10

In five, it can be ascertained that the Universal Mother *Mūla prakṛti* Goddess Superior has manifested Herself in the form of Daśamahāvidyā. Although He is ever formless, yet She culminates Herself into three *guṇas* as per Her free will. She adopts different forms to grace Her devotees, as it is said in the Prakṛti Khaṇḍa of Brahmavaivarta-purāṇa

2/66/7-11

त्वमेव सर्वजननी मूलप्रकृतिरीश्वरी।
त्वमेवाद्या सृष्टिविधौ स्वेच्छया त्रिगुणात्मिका॥

कार्यार्थं सगुणा त्वं च वस्तुतो निर्गुणा स्वयम्।
परब्रह्मस्वरूपा त्वं भक्तानुग्रहविग्रहा॥

tvameva sarvajananī mūlaprakṛtirīśvarī.
tvamevādyā sṛṣṭividhau svecchayā triguṇāt mikā.
kāryārtham saguṇā tvaṁ ca vastuto nirguṇā svayaṃ.
parabrahmasvarūpā tvaṁ bhaktānugrahavigrahā.

This is the, Paurāṇic inter-pretation of Daśamāhavidyā who represent verily the One and the Only Supreme *Tattva*, i.e. Mother Superior. She is also addressed as Rudra. In this way, the original or fundamental *Tattva* is one and one alone.

एको हि रुद्रो न द्वितीयाय तस्थुः। श्वे. 32

eko hi rudro na dvitīyāya tasthuḥ śve. 32

4

TRIPURĀ DEVĪ AS RUDRĀVATĀRA

The Mother Tripurā is Rudra alone by being the manifestation of Rudra. Therefore, one should not try to differentiate between Rudra and Tripurā, His Śakti or Māyāvī and Māyā, if one wants to attain liberation :—

मायां तु प्रकृतिं विद्यान्मायाविं ब्रह्मशाश्वतम्।
अभिन्नं तद्वपुर्ज्ञात्वा मुच्यते भवबन्धनात्।। शि0 पु0 उ0 51/12

māyāṁ tu prakṛtiṁ vidyānmāyāvi brahmaśāśvataṃ.
abhinnaṁ tadvapurjñātvā mucyate bhavabandhanāt.

Śiva Purāṇa 51/12

The sixteenth chapter of Śiva Purāṇa in its Vāyavīya Saṁhitā narrates a story related to the birth of a Goddess out of Lord Śiva's body. Praying to Her, Brahmā, then, says :—

जय त्रिपुरकालाग्ने जय त्रिपुरभैरवि,
जय त्रिगुणनिर्मुक्ति जय प्रार्थितदायिनि। शि0 पु0 15/16-31

Jaya tripurakālāgne jaya tripurabhairavi.
Jaya triguṇanirmukti jaya prārthitadāyini.

(Śivā 15/16-31).

This very idol-form is called Arddhanārīśvara or Ardhāmbikeśa who is red like a shoe-flower. Her hands are bedecked with the Rudrākṣa rosary, trap, good and the *mudrā* of blessing. The crescent moon is Her ornament and She is glorified with beautiful three eyes.

बन्धूककाञ्चननिभं रुचिराक्षमालाम्,
पाशाङ्कुशौ च वरदां निजबाहुदण्डैः।

विभ्राणमिन्दुशकलाभरणं त्रिनेत्र-
मर्धाम्बिकेशमनिशं वपुराश्रयामि॥

bandhūkakāñcananibhaṁ rucirākṣamālāṃ,
pāśāṅkuśau ca varadāṁ nijabāhudaṇḍaih.
vibhrāṇamindusakalābharaṇaṁ trinetra-
mardhāmbikeśamanśaṁ vapurāśrayāmi.

One more radiant form of the Divine Nature was born of the middle part of Tripura's eye-brows. She was accepted as a daughter by the Prajāpati Dakṣa. She is called Dākṣyāyinī Satī. In this way, all the Purāṇas accept Tripurā the Turipurārī as one and the same and affirm the fact boldly that Śakti and Śaktimāna are totally undifferentiated with each other.

5

ŚAKTI-UPĀSANĀ

Upāsanā has got two kinds, i.e. inner and outer. The *Śāktas*, i.e. the followers of *śakti* have named them as *antaryāga* and *bahiryāga*. The followers of Śiva, i.e. the Śaivas call them *Bhaktiyoga* and *Kriyāyoga* respectively. The *Bhaktiyoga* means to have an identification between the *Jīvātmā* and the Goddess, while the *Kriyāyoga* refers to the worship with outer god gets etc.

The *Kriyāyoga* includes the mantra and Yantra along with the idol and the temple etc. which are prescribed to be built during the auspicious season, planet and star. The oblation of the idol is to be done with honeyed ghee, sandal-paste, camphor, *gaṅgājala* and with drops of milk and curd. The Goddess-Idol should be worsipped daily with saffron, red-powder, red cloth, rice, grass-blades, bilva-leaves, garlands, incense, lights, camphor, lotus-flowers, fruits, gold-ornaments, *bhoga* and coins as *dakṣiṇā*. Flowers of *belā*, *mālati*, *campā*, *kanera* and shoe are specially prescribed. One must adore the Goddess while fasting on Caitra *śulka* Tṛtīyā, Aṣṭamī, navamī, vaiśākha, śukla tṛtiyā Jyeṣṭha, Āṣaḍha Śuklā Tṛtiīyā, Śrāvaṇa, Bhādrapada śukhā Tṛtīya Āśvina Śuklā Aṣṭamī, Navamī, Daśamī, and Caturdaśī and Kārtika, Mārgśirṣa, Pauṣa, Māgha and Phālguna-śukla-Tīja. This worship affords all sorts of unusual blisses to its adorers.

YANTRA-INITIATION

First of all, one must spread up a piece of clean cloth on

a wooden chanki and place a pile of rice-grains on it. Facing the east, put the pitcher full of water on the rice-pile and place a 'tray', (big plate) made of gold, silver or copper on the pitcher with water and five leaves. Then, dipping the Goddess metalled-Yantra in ghee, light some sticks of incense which is five-service to it. One should, then, bathe it with milk and water and put some blades of grass (*dūrbā*) on it. Afterwards, recite the following mantra holding water in the hand for *viniyoga* :—

ॐ अस्य श्री प्राणप्रतिष्ठा मन्त्रस्य ब्रह्म-विष्णु-रुद्रा ऋषयः ऋग्यजुः सामानि छन्दासि प्राणशक्तिर्देवता आं बीजं ह्रीं शक्तिः क्रीं कीलकं अस्मिन् यन्त्रे प्राण प्रतिष्ठापने विनियोगः।

Oṁ asya śrī prāṇapratiṣṭhā mantrasya, brahma-viṣṇu-rudrā ṛṣayaḥ ṛgyajuḥ sāmāni chandāsi prāṇaśaktirdevatā āṁ bījaṁ hriṁ śaktiḥ krīṁ kīlakaṁ asmin yantre prāṇa pratiṣṭhāpane viniyogaḥ—

and sprinkle water. One should, then recit the following mantra for its initiation :—

ॐ आं ह्रीं क्रीं यं रं लं वं शं षं सं हं हंसः सोऽहं अस्य यन्त्रस्य प्राणा इह प्राणाः। ॐ आं ह्रीं क्रीं यं रं लं वं शं षं सं हों ॐ क्षं सं हं सः ह्रीं ॐ आं ह्रीं क्रीं अस्य यन्त्रस्य जीव इह स्थितः। ॐ आं ह्रीं क्रीं यं रं लं वं शं षं सं हों ॐ क्षं सं हं सः ह्रीं ॐ आं ह्रीं क्रीं अस्य यन्त्रस्य सर्वेन्द्रियाणि वाङ्मनस्त्वक् चक्षुः श्रोत्रजिह्वघ्राणपाद यूपस्थानी है वागत्य सुखं चिरं तिष्ठन्तु स्वाहा। अस्मिन् यन्त्रं यन्त्रदेवता सुप्रतिष्ठता वरदा भवतु।

तदुपरान्त यन्त्रस्य आवाहनादिपूर्वकं पञ्चोपचारैः कुर्यात्।

Oṁ āṁ hrīṁ yaṁ raṁ laṁ vaṁ, śaṁ ṣaṁ saṁ haṁ haṁsaḥ so'haṁ asya yantrasya prāṇā iha prāṇā. Oṁ āṁ hrīṁ krīṁ yaṁ raṁ laṁ vaṁ śaṁ ṣaṁ saṁ hoṁ Oṁ kṣ

aṁ saṁ haṁ saḥ hrīṁ Oṁ āṁ hrīṁ krīṁ asya yantrasya jīva iha sthitaḥ. Oṁ āṁ hrīṁ krīṁ yaṁ raṁ laṁ vaṁ śaṁ ṣaṁ saṁ hoṁ Oṁ kṣaṁ saṁ haṁ saḥ hrīṁ Oṁ āṁ hrīṁ krīṁ asya yantrasya sarvendriyāṇi vaṅkmanastvak cakṣuḥ- - - - - - -supratiṣṭhitā vardā bhavatu.

One should, then, perform the *pañcopacāra* pūjā. Afterwards, one should perform *ṣoḍaśopacāra pūjā* of the Yantra showing it the *Yoni Mudrā*. The *ṣoḍaśopacāra pūjā* consists of *āsana*, *pādya*, *arghya*, *ācamana*, *madhuparka*, *punarācamaniyaṁ*, *pañcāmṛta-snāna*, *śuddhodaka-snāna*, wiping of the body with clean cloth, placing the deity on the altar, offering of a piece of cloth, *canadana*, *akṣata*, flower, *sindūra*, *dhūpa*, lighting of candles, *bhoga*, *arghya*, flowers, washing of hands, beetle-leaves, fan, a pair of sandals, this much of offering is known as *ṣoḍaśopacāra pūjana*. After *ārati* one should perform *puṣpāñjalī* (offering of flowers) and stotra recitation followed by fire-service, sacrfice and *mahānirañjana* (offering of light to a deity). Recite, then, the original mantra of the Deity concerned and offer it to Her. One should, then, eat with the members of the family after taking *caraṇāmṛta* and *prasāda*.

Before *mahānirāñjana* (offering of a light to a deity) the adorer of the Goddess should worship a married woman; *baṭuka* (boy) and a *kumīrī* (virgin). Also make a sacrifice in the name of Bhairava and Mātaṅgī on this occasion.

This is a common style of the worship of Daśamahāvidyā.

One should always associate the name of the Deity concerned while taking *saṅkalpa* before starting the *pūjā*. The *saṅkalpa* mantra is as follows :—

ॐ तद् सदद्य परमात्मन आज्ञया प्रवर्त्तमानस्य अमुक संवत्सरस्य श्रीश्वेतवाराहकल्पे जम्बूद्वीपे भरतखण्डे अमुक प्रदेशे अमुक स्थाने अमुक मासे अमुक पक्षे अमुक वासरे अमुक गोत्रात्पन्नः अमुकशर्माऽहं

श्री भगवत्याः प्रसादिसिद्धि द्वारा मम सर्वार्थभीष्ट सिद्ध्यर्थम् यथाशक्ति यथाज्ञानेन यथासम्भावितोपचार द्रव्यैः साङ्गावरणैः श्री भगवती पीताम्बरा अथवा अमुकदेवी सपर्यां करिष्ये।

Oṁ tad sadadya paramātmana ājñayā pravarttamānasya amuka saṁvatsarasya śrīśvetavārāhakaple jambūdvīpe bharattakhaṇḍe amuka pradeśe amuka sthāne amuka māse amuka pakṣe amuka vāsare amuka gotrotpannaḥ amuka-śarmā'haṁ Śrī Bhagavatyāḥ prasādasiddhi dvārā mama sarvārthabhiṣṭa siddhyarthaṁ yathāśakti yathājñānena yathāsambhāvitopacāra dravyaiḥ sāṅgāvaraṇaiḥ Śrī Bhagavatī pītāmbarā athavā amukadevī saparyāṁ kariṣye.

Before the recitation of the stotra, the recitation of *Kavaca*, *mantra japa*, *pātha*, *pradakṣiṇā*, *aparādha-kṣāmāpana* and Japa-offering is essential.

The *pūjā*-style of Mahātripurasundarī is very much significantly different from that of other Mahāvidyās. Śrī Karapatri Svami and Mahārāja Śrī of Datia Pītāmbarāpīṭha have amply elucidated on the worship-style of the Ḍoddess Tripurasundarī. Being initiated specifically, one should adore the metalled or marbled Yantra Śrī cakra with the mantra as follows :—

ॐ ऐं ह्रीं श्रीं ॐ आं ह्रीं क्रीं यं रं लं वं शं षं सं हं औं हंसः सोहं, हंसः शिवः श्रीचक्रस्य प्राणाः, जीव.....

Oṁ aiṁ hrīṁ śrīṁ krīṁ Oṁ āṁ, hrīṁ krīṁ yaṁ raṁ laṁ vaṁ śaṁ ṣaṁ saṁ haṁ auṁ haṁsaḥ sohaṁ, sohaṁ haṁsaī śivaḥ Śrīcakrasya prāṇāḥ jīvaḥ—

One should recite the mantra 'ॐ ह्रीं षोडश्यै त्रिपुरसुन्दर्यै नमः' and perform *ṣoḍaśopacāra pūjā*, in case there is no other worship-style at the time of the special *pūjā*. With a view to following the inner-worship or Bhakti Yoga, one should meditate, while rising from bed on a pure, clean white thousand-petalled lotus seated in his *brahma-randhra* (the

suture on the top of the head) while meditating, one should feel that the lotus is purely white, comphor-coloured and my *dīkṣā-guru* alogwith Lord Śiva is seated on this lotus. The Mother Divine is also sitting with Lord Śiva. After *dhyāna*, One should bow and meditate on the Mother Goddess seated in the Kuṇḍalinī, feeling that he is surrendering before the Mother Divine who remains in the form of light in the *brahma-randhra* and later is transformed into the nectar-form, while Her Blissful form is blessing him through Her celestial presence in the *Suṣumnā* (one of the three principal nerves in the body according to Haṭhayoga).

Later, one should meditate on the *Sat-Cit Ānanda* Incarnate Goddess residing between the *Kuṇḍalinī* and the forhead. All these *kriyās* should be completed at the end of *Sandhyā vandana* followed by *agnihotra* and *Gāyatrījapa*. One should, then, become introvert, sitting on his *āsana*. First of all, one should practise *bhūta-śuddhi* followed by Mātṛkā-nyāsa and the *nyāsa* of *Hakāra* in Mūlādhāra, *Rakāra* in the heart *Ikāra* in between the eye-brows and *Hrīṅkāra* in the forhead should be done. Later, one should feel that the practice of *prāṇāyāma* has bloomed his heart and the Morning-Sun-Complexioned, Radiant Mother Divine holding a trap and a good in Her hands, with pleasantly Fearless and Compassionate *Mudrās*, Three-eyed, Red-garmented, Desire-fullfiller like Kāmadhenu is seated on it.

हृत्पुण्डरीकमध्यस्थां प्रातः सूर्यसमप्रभाम्,
पाशाङ्कुशधरां सौम्यां वरदाभयहस्तकाम्,
त्रिनेत्रां रक्तवसनां भक्तकामदुघां भजे अथर्वशीर्ष 21

hṛtpuṇḍarīkamadhyasthāṁ prātaḥ sūryasamaprabhāṃ,
pāśāṅkuśadharāṁ saumyāṁ varadābhayahastakāṃ.
trinetrāṁ raktavasanāṁ bhaktakāmdughāṁ bhaje.

Atharvaśirṣa 21

The *Pañcapretāsana* is just below the lotus-throne, Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva are five pretas who symbolize earth, water, fire, air and ether respectively and manage the five different stages of waking, dream, deep sleep, *turīya* and *atīta*. The worshipper must fel that he is divine (*cinmaya*) like the Mother Divine who ever holds these five stages within Her origin. He is formless, unmanifest and ever away from all these five stages. Having identified himself with the Goddess, he should offer incense, flowers and food mentally and, then, do *japa*. Afterwards, he should bow before the Goddess feeling that She is Universal, Omnipresent, Omniscent and Omnipotent.

सर्वरूपमयी देवी सर्वं देवीमयं जगत्,
अतोऽहं विश्वरूपां तां नमामि परमेश्वरीम्।

sarvarūpamayī devī sarvaṁ devī mayaṁjagat,
ato'haṁ viśvarūpāṁ tāṁ namāmi parameśvarīṃ.

He should, then, offer his *japa* in the left hand of the Goddess.

गुह्यातिगुह्यगोप्त्री त्वं गृहाणास्मत्कृतं जपम्।
सिद्धिर्भवतु मे देवि त्वत्प्रसादात्महेश्वरि॥
यत्कृतं जपसन्ध्यानं चिन्तनं परमेश्वरि।
शत्रूणां स्तम्भनार्थाय तद्ग्रहाण नमोस्तुते॥
अद्यापि यस्याजानन्ति न मनागपि देवताः।
केयं कस्मात् क्व केनेति स्वरूपारूपभावना॥
बालभावानुसारेण भूयो मम विचेष्टितम्।
मातृवात्सल्यसदृशं त्वया देवि विधीयताम्॥
दीनोऽहं पापयुक्तोऽहं दारिद्र्यैकनिकेतनः।
समुद्धर कृपासिन्धो कामान्मे सफलतान्कुरु॥

guhyātiguhyagoptrī tvaṁ gṛhāṇāsmatkṛtaṁ japaṃ.
siddhirbhavatu me devi tvatprasādātmaheśvari.

yatkṛtaṁ japasandhyānaṁ cintanaṁ parameśvari.
śatrūṇāṁ stambhanārthāya tadgrahāṇa namostute.
adyāpi yasyājānanti na manāgapi devatāḥ.
keyaṁ kasmāt kva keneti svarūpārūpabhāvanā.
bālabhāvānusāreṇa bhūyo mama viceṣṭitaṃ.
mātṛvātsalyasadṛśaṁ tvayā devi vidhīyataṁ.
dino'haṁ pāpayukto'haṁ dāridryaikaniketanaḥ.
samuddhara kṛpāsidho kāmānme saphalānkurn.

The recitation of Śrī Sūkta, Vāgabṛnī Sūkta, Devyātharvaśīrṣa is specifically fruitful or one must adore the Goddess with the specially prescribed mantras of a particular Mother Deity. This worship-style was spoken to Himālaya by the Mother Divine Herself. There have been prescribed some different methods as well by the Śāstras like Vāma, Kāpālaka, Kaulaka and Bhairavāgama but they all are called *Tāmasi* being not in tune with *Śruti* and *Smṛti*. Whatever is acceptable in them should be accepted by the scholars of Vedas. So long as one is not well-versed in the form of inner-worship, one should try to stick to the outer-*pūjā* style, only as prescribed by the Śāstras. Truely-speaking, one should worship the Mother Divine ceaselessly in order to be free from the traps of birth and death, as She is the Seer and the witness of all and is always seated in the Self. One can realize Her only through one's meditative mind alone, as it is said the Śvetāśvatara-Ṛṣi—

ते ध्यानयोगानुगता अपश्यन्देवात्मशक्तिं स्वगुणैर्निगूढाम्। 1/3
te dhyānayogānugatā apaśyandevātmaśaktiṁ
svaguṇairnigūḍhāṃ. 1/3

In other words, those Śvetāśvatara Ṛṣis perceived the Mother Superior enveloped with the three *guṇās Sattva, Rajaṣ* and *Tamas* and Time and Space etc. by retaining their one-pointedness of mind through *dhyāna-yoga*. This very *Śakti*

is the nucleus (base) of all the causes right from the *Kāla* (time) to the Self (ātma) Her *dhyāna* is to be done in the form of Sound (*Śabda-Kuṇḍalinī*). Even Abhinava Gupta Ji has commented by praying to the Mother Divine that She is the very Body of the entire Universe which is *Śabda* alone, i.e. Her form embodies *Akṣara-Brahma*, i.e. Cosmic sound. This has been realized by Abhinava Gupta when he explicitly mentions that She is being witnessed by him in all the forms of the Universe seen in his mind as *saṅkalpa vikalpa* etc.

तव च का किल न स्तुतिरम्बिके,
सकलशब्दमयी किल ते तनुः।
निखिल मूर्त्तिषु मे भवदन्वयो,
मनसि जासु बहिः प्रसरासु च॥

tava ca kā kila na stutirambike,
sakalaśabcdamayī kila te tanuḥ.
nikhila mūrttiṣu me bhavadanvayo,
manasi jāsu bahiḥ prasarāsu ca.

It is believed that the inner *pūjā*, i.e. mental or *mānasī* worship is meant for liberation, while the outer worship or *upacāra-pūjā* is said to award enjoyment, i.e., *bhoga* and *siddhis*. This view is well-supported by Varadarāja and Prāṇatoṣiṇī tantras.[1]

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1. महासिद्धिकरी पूजा मानसी मुक्तिदायिनी,
अन्तर्यागात्मिका सर्वजीवत्वपरिणाशिनी।
बाह्य पूजा राजसी च सर्वसौभाग्यदायिनी,
भुक्ति मुक्ति प्रदा चैव सर्वात्परिणाशिनी। पृ0 740
Mahāsiddhikarī pūjā mānasī muktidāyinī,
Antaryāgātmikā sarvajīvatvapariṇāśinī.
Bāhya pūjā rājasī ca sarvasaubhāgyadāyinī,
Bhukti mukti pradā caiva sarvātpariṇāśinī. p. 740

6

DAŚAMAHĀVIDYĀ : ANALYSIS

ŚĀKTA PHILOSOPHY

The Śākta cult holds good in the realm of philosophy by way of worshipping the Brahma as the Mother Superior. During the Ṛgveda period, the goddesses like 'Uśa Sanaktā' have been depicted as the Yajamāna's Money giving and wish fulfiller deities sitting on their Yajña-chariot.

उत पोषणे दिव्ये मही न उषासनक्ता सुदुधेवधेनुः।
बर्हिषदा पुरुहूते मघोनी आ यज्ञिये सुविताय श्रयेताम्॥

ऋक्, 7/2/3

uta poṣaṇe divye mahī na uṣāsanaktā sududhevadhenuḥ.
barhiṣadā puruhūte maghonī ā yajñiye suvitāya
śrayetāṃ. (R.k. 7/26).

One of the Śrutis of Yajuraveda mentions about one Supreme Śakti who, with Her Cause-action theory, permeates the entire Cosmos of names and forms. This Śakti is known as 'Īśa' which is all-permeating. The phrase 'Īśavasyamidam' deserves our whole attentiion, as it means Īśāyā-āvāsyaṁ, i.e. pervaded with Īśā, the Supreme Śakti. It implies that Īśā is the chief cause of the world. It is also the *nimitta kāraṇa*, i.e. efficient cause as well as *Upādāna Kāraṇa*, i.e. eminent cause.

ईशावास्यमिदं सर्वं यत् किञ्च जगत्यां जगत् यजु0 4/1

īśāvāsyamidaṁ sarvaṁ yat kiñca jagatyāṁ jagat.

Yaju 4/1

Durgāsaptaśatī also confirms this view when it declares that the Divine Mother has pervaded the whole world. She

is the cause of the World's creation and preserves it as wel, as it is Her part and parcel. She is the Primordial, Unmanifest Supreme Prakṛti.[1]

हेतुः समस्त जगतां त्रिगुणापि दोषैः
न ज्ञायसे हरिहरादिभिरप्यपारा।
सर्वाश्रयाखिलमिदं जगदंशभूत-
मव्याकृता हि परमा प्रकृतिस्त्वमाद्या। 4।7

hetuḥ samasta jagatāṁ triguṇāpi doṣaiḥ,
na jñāyase hariharādibhirapyapārā.
sarvāśrayākhilamidaṁ jagadaṁśabhūta-
mavyākṛtā hi paramā prakṛtistvamādyā. 4/7

One of the Śrutis of Ṛgveda speaks of the Divine Mother as the primordial Cause of the World's creation, as She does not require any one else for this work. No other source of inspiration is also required by Her for the world's creation, as She is 'One without a second'. She is as free as air and creats the world by Her Sweet Will. The similarity between Brahma and air has been exposed in Kaṭhopaniṣada as well.

अहमेव वात इव प्रवाम्यारभमाणा भुवनानि विश्वा।
10।10।125-8

ahameva vāta iva pravāmyārabhamāṇā bhuvanāni viśvā.

In 'Pratyabhijñāhṛdayaṁ', *Citi-Śakti* (the Anīmate Power) has been considered by Kṣemarāja to be the free primordial cause of the world's creation, preservation and dissolution.

चिति स्वतन्त्रा विश्वसिद्धिहेतुः। 1

citi svatantrā viśvasiddhihetuḥ.

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1. स्वेच्छया स्वमितौ विश्वमुन्मीलयति। प्र0 ह्0-2।
Svecchayā svamitau viśvamunmīlayati. Pra. Hr. 2.

Abhinavagupta innovates a fourth cause which is called Svātantrayavāda[1] responsible for the creation, preservation and dissolution of the world. The *Svātantrya* is noted as the opulence of the Almighty Lord and named as *Parāvāk* as well, while *citi* is used in speech only giving vent to the Primordial existence of the Śakti.

Durgāsaptaśatī also declares :—

चितिरूपेण या कृत्स्नमेतद् व्याप्य स्थिता जगत्।

Citirūpeṇa yā kṛtsnametad vyāpya sthitā jagat.

In other words, the Universe is an evolution of the *Citi-śakti* which is also called *Unmīlana* or *Unmeśa*, i.e. blooming or opening by the Śāktas. The *Citi* having a free-will does not require any other help (*Upādāna* etc.) for the Universal Creation. The entire Cosmos is already hidden in Her womb, that's why it is called *unmīlana* blooming or opening. Bhāskara Rai has named it as unique result in Saubhāgyabhāskara. As a pitcher is not different from the earth, similarity there is hardly any difference between Brahma and the world or Śakti or the world. Even Ācārya Śaṅkara declares in Saundarya Lahari :—

त्वमेव स्वात्मानं परिणमयितुं विश्ववपुषा ॥35॥

tvameva svātmānaṁ pariṇāmayituṁ viśvavapuṣā. 35

Śrī Rāmānuja, Nimbārka, Vallabha, Bhāskarācārya, Śrīpati and Śrīkantha have called this *parināma*, i.e. result as *avikṛta* (non-corrupt) which mecrus here unique because it, being full of Śakti, is different from the common *prakṛta pariṇāma*, i.e. natural result.

अर्थवती हि सा।

arthavatī hi sā.

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1. तंत्रालोक विवेक, पृष्ठ 32.
   Tantrāloka Viveka, p. 32.

It means to say that She is full even after creation.

पूर्णमदः पूर्णमिदं पूर्णात् पूर्णमुदच्यते।

pūrṇamadaḥ pūrṇamidaṁ pūrṇāt purṇamudacyate.

Atharva Veda calls this Full Śakti (remained after creation) as Ucchhiṣṭa Brahma'. As a spider takes out the web from its womb, spreads it and swallows it in fine, similarly, the entire animate and inanimate world is born of the Śakti and dissolved again in it, as declared by Muṇḍakopaniṣad :—

यथोर्णनाभिः सृजते गृह्णते च। 1/1/7

yathorṇanābhiḥ sṛjate gṛhṇate ca. 1/1/7

Desire is attuned to one object as well as several ones. The objects are several as per desire of the purchaser or enjoyer. The variation in desires is responsible for a variety in the world. The Pratyabhigyā (Veda) holds the view that the world is full of varieties due to a difference in tastes of the enjoyers and the enjoyed ones.

तन्नाना अनुरूप ग्राह्यग्राहक भेदात्। 3

Tannānā anurūpa grāhyagrāhaka bhedāta. 3

The same thought has been repeated in Muṇḍakopaniṣad by saying :—"यथा पृथिव्यामोषधयः सम्भवत्ति" yathā pṛthivyomaṣ adhayaḥ: sambhavatti" In implies that the earth gives birth to a variety of vegetation as per nature of the seeds sown, similarly different kinds of beings in different *karmas* of *jivas* are responsible for shapes. The Goddess Superior is the Mother of the Whole Universe due its *tapasyā* and *karma*. Her *Tapasyā* stands for Her desire of creation and Karma involves the *jīvas* destiny, as AtharavaVeda declares :—

तपश्चैवास्तां कर्म चान्तर्महत्यर्णवे। 11।8।2

tapaścaivāstāṁ karma cāntarmahatyarṇave. 11/8/2

The saying of Brahmasūtra 'सा च प्रशासनात् (1/3/11) Sā ca praśāsanāt confims the Free Will and Controlling Power

of Śakti. The word *praśāsana* means to control and to administer the world. The countrolling power refers to the spirit of the Animate Śakti (*Cetana*). The mere Śakti of Prakṛti refers to Her inanimate power; it is, therefore, befitting to take Brahma and Śakti indentified with each other and call it 'Cetana power', i.e. animate power. The entire Universe is controlled by the Brāhmī Śakti as the Devī Sūkta declares that the One Animate Śakti has entered into all beings animate or inanimate. All the gods residing in their different abodes, perform all activities for Her sake. Whatever we eat, we eat through Her power alone, as She is the power of the enjoyer. In the same way, one perceives, breathes, hears etc. through Her Śakti alone.

तां मा देवा व्यदधुः पुरुन्ना भूरिस्थात्रां भूर्यावेशयन्तीम्।
मया सो अन्नमत्ति यो विपश्यति यः प्राणिति य ईशृणोत्युक्तम्॥
ऋग्वेद 10।10।125-3-4

tāṁ mā devā vyadadhuḥ purunnā bhūristhātrāṁ
bhūryāveśayantīm.
mayā so annamatti yo vipaśyati yah prāṇiti ya
īśṛṇotyuktaṃ. Ṛg. 10/10/125-3-4

Even Mārkaṇḍeya Purāṇa declares the fact that the Mother Divine is all-pervading and has permeatd the entire world is the Preserving Deity of all the beings in the form of 'Caitanya Śakti', i.e. Animate Power.

इन्द्रियाणामधिष्ठात्री भूतानां चाखिलेषु या,
भूतेषु सततं तस्यै व्याप्तिदेव्यै नमो नमः।
चिति रूपेण या कृत्स्नमेतद् व्याप्य स्थिता जगत्।
नमस्तस्यै नमस्तस्यै नमस्तयै नमो नमः।

indriyāṇāmadhiṣṭhātrī bhūtānāṁ cākhileṣu yā,
bhūteṣu satataṁ tasyai vyāpti devyai namo namaḥ.
citi rūpeṇa yā kṛtsnametad vyāpya sthitā jagat,
namastasyai namastasyai namastasyai namo namaḥ.

It means to say that the Supreme Śakti is universal, enternal, permanent and the Controller of the world. In the *nimitta* (efficient) form, it is Brahma and Unmanifest Prakṛti (*Avyakta Prakṛti*) in lthe *Upādāna* (eminent) form. This world is contained in that one *Tattva* and gets disseminated in That alone. As such, the acts of creation, preservation and dissolution cannot remain beyond Her control. The Śakti-bhāṣya maintains that the Śakti is the Mother-creator of the Universe as pointed out in the Sūtra 'जन्माद्यस्य यतः' 'Janmādyasya Yataḥ'- Ādya here refers to the Brahmā, the Creator. One mantra of Devī Sūkta (Ṛgveda 10/10/125/5) 'तं ब्रह्माणं तमृषिं तं सुमेधाम्' 'Taṁ brahmāṇaṁ tamṛṣiṁ taṁ sumedhāṃ', clearly indicates that Brahma is the *prasāda* of the Divine Mother. This thought has remarkably been supported by 'ब्रह्मा देवानां प्रथमः सम्बभूव Brahmā dēvānāṁ prathamaḥ sambabhūva, of Muṇḍaka. (1/1/1) and यो देवानां प्रभवश्चोद्भवश्च हिरण्य गर्भ जनयामास पूर्वः। Yo devānāṁ prabhava-ścodbhavaśca hiraṇya garbha janayāmāsa pūrvaḥ', of Śvetāśvatara (3/4). It is also available in the chapter 'Prādhānikā Rahasya' of the Śākta granthas.

Brahma is present in the form of Śakti. In Śvetāśvatara Upaniṣad (1/3) the śruti-देवात्मशक्तिं स्वगुणैर्निगूढां यः कारणानि निखिलानि तानि कालात्मयुक्तान्यधितिष्ठत्येकः। 'Devātamaśaktiṁ svaguṇainirgūḍhāṁ yaḥ kāraṇāni nikhilāni tāni kālātma-yuktānyadhitiṣṭhatyekaḥ', expresses the fact that Śakti form the base of all right from the *Kāla* (Time) upto the level of the Self (*ātmā*). Śakti, being feminine gender, does not hinder at its *Brahmatva*. Śvetāvatara even declares in its śruti (4/3) 'त्वं स्त्री त्वं पुमानसि त्वं कुमार उत वा कुमारी।' Tvaṁ strī tvaṁ pumānasi tvaṁ kumāra uta vā kumārī, i.e. Thou art female; thou art Male thou art Kumāra or Kumārī. In Kenopaniṣad,

the birth of Hemavati Umā has been narrated after the disappearance of the Yakṣa. She exhorted to Indra about Her real form by saying-'सा ब्रह्मेति होवाच' Sā brahmeti hovāca. In other words, Brahma and Śakti are one and the same. It appears as if this story has been manifested just for the sake of disseminating the Undifferentiated Oneness between Brahma and Śakti when She declares in Ṛgveda (10/10/1255) :—

अहमेव स्वयमिदं वदामि जुष्टं देवेभिरुत मानुषेभिः।

ahameva svayamidaṁ vadāmi juṣṭaṁ devebhiruta mānuṣebhiḥ.

Even the Pratyabhijñā Sūtras, i.e. Vedic hymns hold the view that the Citi Sákti is entirely Free in Her Well and embodies *Sat*, *cit*, *ānanda svarūpa* Tantrasāra mentions :—

आनन्दः स्वातन्त्र्यं स्वात्मविश्रान्ति स्वभावाह्लाद प्राधान्यात्।

ānandaḥ svātantryaṁ svātmaviśrānti svabhāvāhlāda prādhānyāt.

It strongly advocates the view that Śakti is Blissful, Free-willed, Self-Contented and Joy-permeated mainly. Yajurveda also declares the Blissful Svarūpa of Brahma by saying :—

कस्त्वां सत्यो मदानां महिष्ठो मत्सदन्धस।

kastvāṁ satyo madānāṁ mahiṣṭho matsadandhasa.

Brahmasūtra and Taitarīya Śrutis also support its Blissful nature by saying respectively.

आनन्दमयोऽभ्यासात्। 1/1/12

ānandamayo'bhyāsāt. 1/1/12

and

आनन्दो ब्रह्मेति व्यजानात्।

ānando brahmeti vyajānāt.

Even Saptaśātī speaks in favour of the Blissful svarūpa of Brahma-sákti by saying :—

सर्वमङ्गमाङ्गल्ये शिवे सर्वार्थसाधिके।

sarvamaṅgalamāṅgalye śive sarvārthasādhike.

In fine, it is affirmed that the Blissful Brahma is Śakti Herself that is the main cause of the Universe.

7

THE TYPES OF ŚĀKTA-SECTS

The evolution of the Āgamas has resulted into two subsects:—

(1) *Dakṣiṇācāra* or Vedic way,

(2) *Vāmācāra.*

They are also called *Samayācāra* and *Kaulācāra* respectively. *Samaya* has got a special meaning in the Yoga-*sādhanā*. Śiva, Himself, is noted as *Samaya* when he is completely identified with His Śakti in the inner space, i.e. hṛdayākāśa through different *cakras* and adopts five different stages of *adhiṣṭhāna*, *anuṣṭhāna*, *avaṣṭhāna*, *nāma* and *rūpa*. In fact, Śiva and Śakti are always identified with each other. The main aim of the worshipper is to establish a complete identity between Śakti, dormant in the Kuṇḍalinī and Śiva residing in the *Sahasrāra Cakra* moving through *Svādhiṣṭhānādi cakras*. Although, *Vāmācāra upāsanā* is different from it, yet the aim of both is just the same. The meaning of *kula* is *Kuṇḍalinī* and *Akula* refers to Śiva. The identi-fication between *Kuṇḍalinī* and Śiva, i.e. *Kula* and *Akula* is *Kaula*. The Kaula use five *Makāras*, i.e. *madya*, *māṁsa*, *matsya*, *mudrā* and *maithuna*, i.e. liquor, meat, fish, *mudrā* and cohabitation which are to be used symbolically as their gross use is forbidden. The juice oozing out of the *brahmarandhra* (suture on the top of the head) is liquor. The killing of animal

desire of lust refers to meat. The breathing through *Suṣumṇā* between *Iḍā* and *Piṅgalā* is fish and *mudrā* refers to the constant flow of breath through *Suṣumṇā* by the method of *Prāṇāyāma*, while the union of *Kuṇḍalinī-śakti* with Śiva in Sahasrāra is cohabitation. Fundamentally speaking, *Kaula-sādhanā* was Yogic *sādhanā*. After a lapse of time, a few persons of lower consciousness got linked with, it and started using the five 'makāras' in their gross meaning. These people were responsible for the downfall and defamation of *Vāmācāra*[1] *Kaula-sādhanā* is actually, above do's and don'ts, i.e. *Vidhi-niṣedha*. For them, there is hardly any difference between mud and sandal enemy and friend, home and cemetry, gold and grass. Nityā tantra speaks of its undifferentiated state in this way : —

दिक्काल नियमो नास्ति तिथ्यादि नियमो न च।
नियमो नास्ति देवेशि महामन्त्रस्य साधने।
कर्दमे चन्दनेऽभिन्नं मित्रे शत्रौ तथा प्रिये।
श्मशाने भवने देवि तथैव काञ्चने तृणे।
न भेदो यस्य देवेशि स कौलः परिकीर्त्तितः॥

dikkāla niyamo nāsti tithyādi niyamo na ca.
niyamo nāsti deveśi mahāmantrasya sādhane.
kardame candane'bhinnam mitre śatrau tathā priye.
smaśāne bhavane devi tathaiva kāñcane tṛṇe,
na bhedo yasya deveśi sa kaulaḥ parikīrttitaḥ.

Kaulopaniṣad and Paraśurāma Bhārgava Sūtra are their authentic works. The complete record of Kaulas and their progeny is available in the Sūtras. The following *śloka* is recited in support of the term *Vāmācārī* :

पञ्चतत्त्वं खपुष्पञ्च पूये तु कुलयोषितम्,
वामाचारो भवेत्तत्र वामो भूत्वा यजेत् पराम्।

1. Hindu Dharma Kosha, Dr. Rajbali Pandey, p. 624.

pañcatattvaṁ khapuṣpañca pūye tu kulayoṣitaṃ,
vāmācāro bhavettatra vāmo bhūtvā yajet parāṃ.

Here *khapuṣpa* means a woman in mensuration. The *Cakra-pūjā* is condemmed here heavily. In *Samaya-mārga*, *Cakra* refers to various *Yantras* and Kāpālika Śaivas are called *Miśra-mārgī*. In this way, the Śākta-sect consists of three types, i.e. *Vāma*, *Samayī* and *Miśra*.

A rigorous attempt was made to discover the alternatives of *pañca-makaras* after Haṭhayogī Nātha-Sādhana and Vaiṣṇavācarya. In *Anukalpa Tattva*, a few hints are available as regards the alternative uses of *pañca-makāras*; for example, it says that the Śākta-sādhaka should use honey for liquor, onion or garlic for meat pulse of lentil and water chestnut for fish, rice for *mudrā*, and wheat and man's figure along with shoe-flowers for cohabitation.

The Buddhācāryas allowed the use of sex in *Sādhana* thinking that the sex-purgation would help a *sādhaka* in maintaining his mental calm, as it was ascertained by Anaṅga Vajra that a man with a disturbed mind can hardly get any attainment. One should, therefore, try to be relieved of sexual tension.

तथा तथा प्रवर्त्तेत यथा न क्षुभ्यते मनः
संक्षुब्धे चित्तरत्ने तु सिद्धिर्नैं कदाचन।

tathā tathā pravartteta yathā na kṣubhyate manaḥ,
saṁkṣubdhe cittaratne tu siddhirnaiva kadācana.

In Viśvāsāra Tantra, the types of *sādhakas* have been affirmed on the basis of five elements. The *Vāmacāra* consists of *pañca-makāras*, while the *Dakṣināchāra* is without them. According to Vadvanalīya Tantra, it is called *Vāmācāra* because a *Vāmā*, i.e. a woman is dominant herein.

The Sanatkumāra Saṁhitā mentions about *Kaula*,

kṣapanaka, *Kāpālika*, *Digambara*, *Itihāsika* and *Vāmaka* sects, out of which *Kaulas* and *Kṣapanakas* are the worshippers of Ādhāra cakra and *Pratyakṣa-Trikoṇa* (Direct triangle) respectively, while *Kāpālikas* and *Digambaras* are the worshippers of both *Ādhāra-cakra* and triangle. Lakṣmīdhara has called *Itihāsakas* and *Vāmakas* as non-Vedic, since they are involved in the worship of *cakras* according to Bhairava-yāmala and Vāmakeśvara Tantra. *Samayācāra* has fully been recognized as Vedic *sādhanā* and the *Brāhmaṇas*, the *Kṣatriyas* and the Vaiśyas—all are fit to adopt this *sādhanā*, while *Vāma-Sādhanā* is meant for *Śūdras*. The Saṁhitās of *Samaya*-sect are renowned after the names of Vaśiṣṭha, Sanaka, Śuka, Sanandana and Sanatkumāra. They are known by the name of *Śubhāgama pañcaka*. Catuḥ-ṣaṣṭhī-Tantra belongs to the *Kaula*-sect. Trikvādis have considered themselves superior to *Kaulas*, although they hold *Kaulas* in a great esteem. The Kṣemarāja commentary of Vijñāna-bhairava says:—

वेदादिभ्यः परं शैवं शैवाद्वामं तु दक्षिणम्।
दक्षिणात् परतः कौलं कौलात्परतरं त्रिकम्॥

vedādibhyaḥ paraṁ śaivaṁ śaivādvāṁ tu dakṣiṇaṁ,
dakṣiṇāt parataḥ kaulaṁ kaulātparataraṁ trikaṁ.

Kaulas have been condemned although they are superior in symbolical Sādhanā, because there *acāras* (practices) are contrary to the tradition. This is the meaning of Trikvādis. Even Kulārṇava Tantra says:—

कुलमार्गरतो देवि न मया निन्दितः क्वचित्।
आचार रहिता येऽत्र निन्दितास्ते न चेतरे॥

kulamārgarato devi na mayā ninditaḥ kvacit,
ācāra rahitā ye'tra ninditāste na cetare.

Ācārya Abhinava Gupta, who was a Trikvādi, had been well-versed in this *Sādhana* as well. Śambhu Nāth had been

his *Kulaguru*.[1] This *mārga* is also called *Trayambakadhārā*, described in Tantrāloka (1/31). It shows that even the *ācāryas* of *Pratyabhijñā darśana* considering it to be belonging to a high order, used to be initiated in it. This way of *Sādhanā* is also known as *atinaya* or *Kālinaya* Maunanātha was the originator of this Kāmarūpa Mahāpīṭha. Pt. Gopinātha Kavirāja has recognized the serial order of this *Vidhrā* as such—first Bhairava, then Bhairavī and Siddhamīna or Matsyendra. Yonitantra, applandingly remarks about *Kaula mārga*. :—

सर्वेभ्यश्चोत्तमा वेदाः वेदेभ्यो वैष्णवं महत्,
वैष्णवादुत्तमं शैवं शैवाद्दक्षिणमुत्तमम्।
दक्षिणादुत्तमं वामं वामात् सिद्धान्तमुत्तमम्।
सिद्धान्तादुत्तमं कौलं कौलात्परतरो नहि।

sarvebhyaścottamā vedāḥ vedebhyo vaiṣṇavaṁ mahat,
vaiṣṇvāduttamaṁ śaivaṁ śaivāddakṣiṇamuttamaṃ.
dakṣiṇāduttamaṁ vāmaṁ vāmāt siddhāntamuamaṃ,
siddhāntāduttamaṁ kaulaṁ kaulātparataro nahi.

Out of five kinds of *Vāmamārga, Kaula*, Vāma, *Cīnācāra*, *Siddhāntī* and *Sāvara*, the *kaula* has been held in the super most esteem by Merutantra.

कौलिकोगुंष्ठताम्प्राप्तो वामस्यातर्जनी समः,
चीनक्रमो मध्यमस्यात्सिद्धान्ती योवरो भवेत्
कनिष्ठः शावरो मार्ग इति वामस्तु पञ्च धा।

kaulikoguṁṣṭhatāmprāpto vāmasyātarjanī samaḥ,
cīnakramo madhyamasyātsiddhāntī yo'varo bhavet,
kaniṣṭhaḥ śāvaro mārga iti vāmastu pañca dhā.

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1. इत्यागमं सकलशास्त्र महानिधानाच्छ्री शम्भुनाथ वदनादधिगम्य सम्यक् शास्त्रे रहस्यरससन्तति सुन्दरेऽस्मिन् गम्भीर वाचिश्चिता, विवृत्तिर्मयेयम्।
Ityāgamaṁ sakalaśāstra mahānidhānācchrī śambhunatha vadanadadhigamya śamyak śāstre rahasyarasasantati sundare'smin gambhīra vāciścitā vivṛttirmayeyaṁ.

Kulālikā Tantra discusses in detail about five Vedas, five Yogis and five Pīṭhas of the *Śāktas*. The north, south, east, west and upward are five Vedas. Maheśvara Śinayogi etc. are five Yogis. Uddiyāna in Utkala, Jalandhara in Panjab, Pūrṇagiri in Mahārāṣṭra Matanga in Śrī Śaila and Kāmākhyā in Āssam are five Pīṭhas. In the long run, these Śākta-Pīṭhas were increased to fifty one number which gained enormous poplarity and a great number of people began to be initiated thereat. The greatest attraction was that all the worshippers belonging to the order of Bhairavī-Cakra-pūja were recognized as Brahmins. Consequently, the symbols and instruments like *maṇḍala*, *Yantra* and *Cakra* noted for the *Śākta-pūjā* were also introduced in Vedic and Smārta *Saṁskāras*. *Śākta-Sampradāya* has got a vast literature which is still unpublished and laying in dark. It has two sub-sects :—

(1) Śrīkula, (2) Kālīkula. The first sub-sect has several looks, out of which *Śakti sūtra* of Agastya, Tripurā Rahasya of Sumedhā, Vidyāratnasūtra of Gauḍapāda, Prapancasāra of Śaṅkara, Abhinava's Tantrāloka and the other seet has Kālajñāna Mahākāla Saṁhitā as significant works.[1]

The ninety fourth mantra of the seventeenth chapter of Yajurveda speaks of the birth of five Vedas of Śāktas as follows :—

पञ्चदिशो दैवीर्यज्ञ भवन्तु देवीरमामतिं दुर्मतिं बाधमानाः
रायस्पोषे यज्ञपतिमा भजन्ती रायस्पोषे अधियज्ञो अस्थात्।

pañcadiśo daivīryajña bhavantu devīramāmatiṁ durmatiṁ bādhamānāḥ,
rāyaspoṣe yajñapatimā bhajantī rāyaspoṣe adhiyajño asthāt.

Mahīdhara has recognized this mantra as the *āhvāna* (call) of five powers, i.e. Indra, Varuṇa, Yama, Soma and

1. Hindu Dharma Kośa, Dr. Rajbali Pandey. p. 624.

Brahmā for eradicating the evil influences prevailing in five directions.

पञ्चदिशः प्राची दक्षिणा प्रतीच्युदीची मध्या रूपादेवीः। देव्योयज्ञमस्म दीयमवन्तु। कीदृश्यो दिशः। दैवीः दैव्यः देवानामिन्द्रियमवरुणसोमब्रह्मणां सम्बन्धिन्यो दैव्यः।

Pañcadiśaḥ prācī daksiṇā pratīcyudīcī madhyā rūpā-devīḥ. Devyoyajñamasma dīyamavantu. Kīdṛśyo diśaḥ. Devīḥ daivyaḥ devānāmindriyamavaruṇasomabrahmaṇāṁ sam-bandhinyo daivyaḥ.

Mahīdhara himself was a Śākta. He has analysed several mantras in a mystic order recognized by Vāma-sect.

8

TYPES OF TANTRA IN RELATION TO ITS DIFFERENT DEITIES

The different ten Deities pertaining to Daśamhāvidyā are popularly known in the realm of the Goddess-worship which are as follows :—

काली तारा छिन्नमस्ता सुन्दरी बगला रमा,
मातंगी भुवनेशानी सिद्धविद्या च भैरवी,
धूमावती च दशमी महाविद्या दश स्मृता।[1]

kālī tārā chinnamastā sundarī bagalā ramā,
mātaṅgī bhuvaneśānī siddhavidyā ca bhairavī,
dhūmāvatī ca daśamī mahāvidyā daśa smṛtā[1].

In other words the following ten Mahāvidyā are adored:—

Kālī, Tārā, Sundarī, Chinnamastā, Bagalā, Kamalā, Mātaṅgī, Bhuvaneśvarī, Bhairavī, Dhūmāvatī. It is also remarked in Śaktisaṅgama Tantra :—

काली तारा महाविद्या षोडशी भुवनेश्वरी
भैरवी छिन्नमस्ता च विद्या धूमावती तथा।
बगला सिद्धविद्या च मातंगी कमलात्मिका
एता एवं महाविद्याः सिद्धविद्या प्रकीर्त्तिताः।[2]

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1. Puraścaryārṇava, Pratap Singh, p. 13.
2. Tārākhaṇḍa, 1/43, 44.
   Dadham cāātabhujā bānamusale śāla cakradhru,
   Śankham ghantām lāngalam ca Kārmuka Vasudhādhika-vai. ha.

kālī tārā mahāvidyā ṣoḍaśī bhuvaneśvarī,
bhairavī chinnamastā ca vidyā dhūmāvati tathā,
bagalā siddhavidyā ca mātaṅgī kamalātmikā,
etā eva mahāvidyā siddhavidyā prakīrttitāḥ.

Out of these, Kālikā, Tārā, Chinnamastā belong to Vāmamārga-worship, while Kamalā, Bagalā, Sundarī, Bhuvaneśvarī, Ṣoḍaśī are the Deities belonging to Dakṣiṇa Mārga. Truly-speaking, Bagalā, Mātaṅgī and Dhūmāvatī are both Vāma margī and Dakṣiṇamārgī. Kālī and Śrī Vidyā are, therefore, the presiding Deities of Vāmā and Dakṣiṇa *mārgas* respectively. Others are just a mere expansion of these two Deities forming two sects known as Kādi and Hādi. As it is clear, *kādi* is concerned with Kāli, while Tripurasundarī is related to *Hādi*. The kāli sect is called Vāma, while Śrī Vidyā sect is known as Samayi or Dakṣiṇa as declared by Śaktisangama Tantra:—

कादि हादि प्रभेदेन द्विधाम्नायार्थं संहतिः,
कादि काली महाशक्ति हादिस्त्रिपुरसुन्दरी। 1/122

kādi hādi prabhedena dvidhāmnāyārtham saṁhatiḥ,
kādi kālī mahāśakti hādistripurasundarī. 1/122

9

DAŚAMAHĀVIDYĀ

Both the words Vidyā and Mahāvidyā are used for Śakti. Vidyā means Mahāvidyā. Mārkaṇḍeya Purāṇa declares as well—Vidyāsi sā bhagavati paramā hi māyā. The Knowledge-Incarnate Brahma is attained through the *Vāk* or *Śabda*. The *Vāk* is, therefore, Vidyā in Itself. In Kenopaniṣad, the gods realize the *Cit*-Śakti only through this *Vāk*-energy permeating the space. The *Vāk* is Umā Herself. The base of Vāk or Śabda is Space alone—

स तस्मिन्नेवाकाशे स्त्रियमाजगाम बहुशोभमानामुमां हैमवतीम् तां होवाच किमेत्तद्यक्षमिति। सा ब्रह्मेति होवाच।

(केन 3/12, 4/1)

sa tasminnevākāśe striyamājagāma bahuśobhamānāmumāṁ,

haimvatīṁ tāṃ hovāca kimettadyakṣamiti. Sā brahmeti hovāca. Ken. 3/12, 4-1

Yakṣa is Brahma. He is also called Rudra Śvetāśvatara also pronounces Him by this, name while saying 'एको रुद्रो न द्वितीयाय तस्थु:। Eko rudro na dvitīyāya tasthuḥ; He is the Sun as well in the creation who is ceaselessly eating away the corns etc. of the earth and sucking its essence. He also creates vegetation in the womb of the Mother Earth through watering it. Its intensity is quenched by the essence of corns etc.; this essence or *Rasa* is called Soma that transforms Agnirudra

into Śiva by appeasing it. It is Somya, Śiva since it is connected with the ethereal coin. This very Śoma Tattva is Umā and is called *Hemavatī* due to its existence as Solar-energy. The stage of preservation is the chief element of the creation. If *Kāla* is motion, *Dik* or direction is preservation. One is *Prāṇa*, while the other one is Vāk or space. The union of *Dik-Gati* or Direction cummotion is Supreme that is denoted as Brahma by the Upaniṣad and Śakti by the Śāktas. Muṇḍaka and Kaṭhopaniṣad refer to these śrutis. It is not possible for a seed to grow unless it is sown in the ground. That is why Śatapatha declares 'ब्रह्म वै सर्वस्य प्रतिष्ठा।' Brahma vai sarvasya pratiṣṭhā. (6/1/1)

Another name of motion is *kāla* or time which does not allow anyone to stay on or to stick to one position. Day and night are not *kāla* bul linked with *kāla* or time. The ups and downs are caused in the creation by *kāla* or time alone. The eleventh chapter of the eleventh skandha of Śrīmad Bhāgavataṃ declares emphatically:—

भगवान् वेद कालस्य गतिं भागवतो ननु।

bhagavān veda kālasya gatiṁ bhāgvato nanu.

The *kāla* (time) is the frictional power or *Kriyā-Śakti* of Brahma. It is ascertained to be older than Prajāpati by Atharva-veda as it declares:—

कालः प्रजा असृजत् कालो अग्रे प्रजापतिम् (19/54/1)

kālaḥ prajā asṛjat kālo agre prajāpatiṃ. 19/54/1

The *kāla* (time) is taken to be responsible for a change in the first chapter of Ādi Parva of Mahābhārata as it says:—

कालमूलमिदं सर्वं भावाभावौ सुखासुखे।

Kālamūlamidaṁ sarvaṁ bhāvābhāvau sukhāsukhe.

To be true, Time is an admixture of God's will and

kriyā-Śakti. This very *kāla* Śakti has been called *Kālī* by Abhinava Gupta in the fourth Chapter 'Ahnikakachāha' of Tantrāloka—

क्रमाक्रमात्मा कालश्च सर्वः संविदि वर्त्तते
काली नाम पराशक्तिः सैव देवस्य गीयते।

kramākramātmā kālaśca sarvaḥ saṁvidi varttate
kālī nāma parāśaktiḥ saiva devasya gīyate.

The same Time-Oriented 'Kāla-Svarūpinī Śakti' is called, in Mārkaṇḍeya Purāṇa, Nārāyaṇī. That bestows a state of maturity to the world in the form of *Kalā*, *Kāṣṭhā* etc.

कलाकाष्ठादिरूपेण परिणाम प्रदायिनि।
विश्वस्यो परतौ शक्ते नारायणि नमोस्तु ते॥

kalākāṣṭhādirūpeṇa pariṇāma pradāyini,
Viśvasyo paratau śakte nārāyāṇi namostu te.

In this way, the kāla or time has been recognized as the Supreme power of transformation related to backward, upward, forward or downward actions. The power of Direction, i.e. *Dik-Śakti* affords resistence to motion. This law of motion-cum-resistence is always required for preservation of the creation and Solar-System. *Dik* is not space or direction in its true sense. Even Sir John Woodroffe has called *Dik* an antonym of *kāla* (time) which holds back the speed of *kāla* and maintains the things against the speed of time. In other words, the power of maintaining the unity among different things is called *Dik*. The union of *kāla* and *Dik* is called 'creation' or Cosmos, i.e. Sṛṣṭi or Virāṭ and its mystery lies in Mahāvidyā. The expansion of *kāla* is 'प्रतिष्ठा दशमहः' (कौ. ब्रा. 27/2) 'Pratiṣṭhā daśamahaḥ' (Kau. Br. 27/2); Śatapatha Brāhmaṇa calls it 'दशाक्षरा वै विराट्।' Daśākṣarā vai virāṭ. In other words, Prajāpati is known to be a combination of kāla (Ṛk), Sāma (speed) and Yajuḥ (*sthiti*), Āpa, Vāyu, Somāgni,

Yama, Āditya etc. In this way, *gati* and *sthiti*, i.e. motion and preservation or *kāla* and *Dik* make Prajāpati *daśaḥ*, i.e. the sustenanace of the Universe lies in *Dik* or ten directions.

विराड् वा एषा समृद्धा यद्दशाहानि। ताण्डय ब्राह्मण 4/8/6

virāḍ vā eṣā samṛddhā yaddaśāhāni.

Tāṇḍaya Brāhmaṇa. 4/8/6

Devī Bhāgavata maintains the superiority of Daśamī Devī in the form of Ramā permeating the entire ten directions, as it says:—

दशमी दश दिक् पूज्या दशाशा व्यापिनी रमा। 10/11/18

daśamī daśa dik pūjyā daśāśā vyāpinī ramā. 10/11/18

Śatapatha Brāhmaṇa addresses the ten directions as Ten Goddesses—

ता वा एता देव्यः दिशो ह्येता, देव्यः दश दिशः।

tā vā etā devyaḥ diśo hyetā, devyaḥ daśa diśaḥ.

An anecdote has been related in Mahābhāgavat Purāṇa on this basis. While Satī was detained by Śaṅkara on her leaving for Her father's abode, She adopted a moustrous form that made Śiva run in all directios. The Goddess, then resisted Śaṅkara after adopting the form of Daśamahāvidyās who were all dissolved in the *svarūpa* of Kālī, Śatapatha Brāhmaṇa calls 'Agni' as Rudra, Satī as Vāyu and Dakṣa is Ākāśa or space. 'यत्समुदे अन्तर्निहितासि नाभिः' Yatsamude antarnihitāsi nābhiḥ means that this Śruti also hints at Vāyu wandering in the Space. The flames of fire always spread up in all ten directions. In other words, Kālī is the nucleus in which the clash between motion and preservation is resolved. She has been called *Kālī Karālī*, i.e. Kālī the Ferocious in 'Muṇḍakopaniṣad'. That's why, Vedas call the ten-limbed

Puruṣa as Virāṭa which is a combination of *kāla* and *gati*, i.e. Time and Direction with this point in view, Taittarīya Brāhmaṇa calls Prajāpati as 'Vaideśahotā, i.e. Prajāpati making fire-sacrifice in all directions (2/2/1/6) Śakti saṅgama Tantra calls this Puruṣa as 'Kāli'—

मुख्यत्वं सर्वविद्यासु तत्रापि कालिका कलौ।
एकद्वित्रिविधा देवि दशधा शतधा शिवे। ताराखण्ड 10/43

mukhyatvaṁ sarvavidyāsu tatrāpi kālikā kalau.
ekadvitrividhā devi daśadhā śatadhā śive.
Tārākhaṇḍa 10/43

Yajurveda talks of ten kinds of Rudra when it declares:—

नमोस्तु रुद्रेभ्यो ये दिवि येषां वर्षमिषः, तेभ्यो दश प्राचीर्दश दक्षिणा दश प्रतीचीर्दशोदीचीर्दशोर्ध्वाः।

namostu rudrebhyo ye divi yeṣāṁ varṣamiṣavaḥ tebhyo daśa prācīrdaśa dakṣiṇā daśa pratīcīrdaśodīcīrdaśo-rdhvāḥ.

While Vedas address them by the names of Ṛk, Sāma, Yat, Yajuḥ, āpa, Vāyu, Soma, Agni, Yama and Āditya the Śākta literature, i.e. Tantra calls them Mahākālī, Ugratārā, Ṣoḍaśī, Bhuvaneśvarī, Chinnamastā, Bhairavī, Dhūmāvatī, Bagalāmukhī, Mātaṅgī, and Kamalā. Pt. Motilal Sharma, the reputed Vedic Scholar maintains the view that the world is created on the basis of the doctrine न्यूनाद्वा इमाः प्रजाः प्रजायन्ते, Nyūnādvā emāḥ *prajāḥ prajāyante*, i.e. न्यूनविराट् meaning a combination of nine forming *Virāṭ* (cosmos). In other words nine letters of न्यून विराट् as opposed to पूर्णविराट् (*pūrṇa Virāṭ*) of ten letters create the world. Surprisingly-enough, the *Virāṭ* does not lose its essence even though a letter is taken out of it as the Śruti declares :—

न वै एकेनाक्षरेण छन्दांसि वियन्ति न द्वाभ्याम्, Na vai ekenāk-ṣareṇa chandāṁsi viyanti na dvābhyāṁ. There was nothing

in the beginning. It was all vaccuum or zero which signifies 'fullness'. That's why, the *Virāṭ* consists of nine letters signifying the blossomed form of motion and preservation, i.e. *gati* and *sthiti*. The tenth one, called अहः *ahaḥ* is a form of 'Fullness'. In other words, One Puruṣa is divided into ten forms[1]. It is called *Virāṭ* by the Vedic persons, while the Śāktas call it Kālī who manifests Herself as Daśamahāvidyā and is right fully acclaimed the honour of being called 'Daśatattvātmikā'[2].

Kenopaniṣad calls it Yakṣa who is Absolute Brahma. There are nine letters from *ya* to *kṣa* (य to क्ष) the number of nine is full. *Ya* is *hṛdaya tattva* and *kṣa* lies between eye brows, i.e. *Anāhat cakra* where Umā Bhagavatī resides with Umeśa Śiva. Further is *Viśudha cakra* wherein resides *jīvātmā* and in *Āgyā cakra* resides the supreme Lord.

These are the vital points in relation to Yogic Sādhanā and are expressed through 'Yakṣa'. Mahāvidyā's worship helps us in realizing the 'Yakṣa'. Hayagrīva adored this particular *sādhanā* which is prescribedly Bhāgavataṃ as Brahmāvidyā of Hayagrīva. Yajurveda repeated by declares that the very Śakti which is 'One without a Second' and has nothing beyound it, has adopted the forms of different Universes. The Prajāpati realized that Śakti through his *prajā*. Ṣoḍaśī has been noted as a combination of the three lights. Devī Bhāgavata maintaining a similarity between Ṣoḍaśī and Bhuvaneśī calls it *Daśātmaka* (ten-formed) 4/14/12—

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1. Kalyāṇa-Śakti, Volume, page, 101.
2. नमस्ते भुवनेशानि शक्तिदर्शनायिके,
दशतत्त्वात्मिके मातर्महाबिन्दुस्वरूपिणि। देवी भागवत 4।4।12
Namaste bhuvanśāni śaktidarśanāyike,
Daśatattvāmike mātarmahābindusvarūpiṇi.
Devī Bhāgavata, 4/4/12

यस्मादन्यो न परोऽस्ति जातो य आ बभूव भुवनानि विश्वा प्रजापतिः प्रजया संविदानः त्रीणि ज्योतींषि स च ते षोडशी

Yasmādanyo na paro'sti jāto ya ā babhūva bhuvanāni viśvā prajāpatiḥ prajayā saṁvidānaḥ trīṇi jyotīṁṣi sa ca te ṣoḍaśī.

The combination of the three light, i.e. *Jyotiṣ* is known as Tripurā seed (*Bīja*) *Bindu* and *Nādo* are the three Lights, i.e. Jyotis

त्रिपुरं च महामार्गं त्रिविधं चोर्ध्वगामितत्,
बीजं बिन्दुं च नादं च तन्मार्गं योगविद् विदुः।
मार्गत्रयं समीकृत्य या तत्र प्रबला भवेत्,
कामास्थाप्युन्मनीभावं यावत् सा त्रिपुरामता। सि. कुं

tripuraṁ ca mahāmārgaṁ trividhaṁ cordhvagāmitat,
bījaṁ binduṁ ca nādaṁ ca tanmārgaṁ yogavid vidūḥ.
mārgatrayaṁ samīkṛtya yā tatra prabalā bhavet,
kāmāsthāpyunmanībhāvaṁ yāvat sā tripurāmatā.

S. Ku

They can also He called Agni, Sūryā and Soma or Kālī, Tārā and Ṣoḍaśī respectively. It is also said in Śaktisaṅgama Tantra.

काली तारा सुन्दरी च सिद्धविद्याप्रकीर्तिताः[1]।

kālī tārā sundarī ca siddhavidhāprakīrtitāḥ[1].

GRADUAL EVOLUTION

The fiftith chapter of Umā Saṁhitā in Śiva Purāṇa discusses about a gradual evolution of Daśamahāvidyā, right from the śloka no. 26 to the 31. Durgama, the brave demon son of Ruru stole away the Vedas after being blessed by Brahmā. This act of the demon destroyed all the Vedic

1. Tārā Khaṇḍa, 1/5

activities. On an earnest request of the gods, the Goddess Mother began a tough war with the demons for the liberation of the Vedas. While involved in the act of fighting, the charming Body of the Mother Divine gave birth to ten Mahāvidyā holding weapons in their hands named Kālī, Tārā, Chinnamastā, Śrī Vidyā, Bhuvaneśvarī, Bhairavī, Bagalā, Dhumāvatī and Tripurasundarī along with Mātaṅgī. There had been a fearful war between them and demons who were defeated ultimately.

दुर्गमः प्रथितो नाम्ना रुरुपुत्रो महाबलः,
ब्रह्मणो वरदानेन् चतस्त्रोऽलभत श्रुतीः।
सर्वा नष्टेषु वेदेषु क्रिया नष्टा बभूभवह।
ततः समभवद् युद्धं देव्या दैत्यस्य चोभयोः।
ववृषुः समरे वाणान्निशितान्कंकटच्छिदः।
एतस्मिन्नन्तरे तस्याः शरीराद्रौम्यमूर्त्तयः
काली तारा छिन्नमस्ता श्रीविद्या भुवनेश्वरी।
भैरवी बगला धूम्रा श्रीमत् त्रिपुरसुन्दरी।
मातंगी च महाविद्या निर्गता दश सायुधाः।
ततो मातृगणैर्युद्धं प्रावर्त्तत भयङ्करम्।

durgamaḥ prathito nāmnā rurupturo mahābalaḥ,
brahmaṇo varadānena catasro'labhata śrutīḥ
sarvā naṣṭeṣu vedeṣu kriyā naṣṭā babhūvaha.
tataḥ sambhavd yuddhaṁ devyā daityasya cobhayoḥ,
vavṛṣuḥ samare vāṇānniśitānkaṅkatacchidaḥ.
etasminnantare tasyāḥ śarīrādramyamūrttayaḥ,
kālī tārā chinnamastā śrividyā bhuvaneśvarī.
bhairavī bagalā dhūmrā śrīmat tripurasundarī,
mātaṅgī ca mahāvidyā nirgatā daśa sāyudhāḥ.
tato mātṛgaṇairyuddhaṁ prāvarttata bhayaṅkaraṃ.

The Śākta tradition speaks of different dates of their birth, celebrated by worshippers of all levels. The popular dates are as follows :—

Kālī—Āśvina Kṛṣṇā Aṣṭamī.

Tārā—Caitra Śukla Navamī.

Chinnamastā—Vaiśākha Śukla caturdaśī.

Bagalāmukhī—Vaiśākha śukla Aṣṭamī.

Mātaṅgī—Vaiśākha Śuklā Tṛtīyā.

Dhūmāvātī—Jyeṣṭha Śukla Aṣṭamī.

Bhuvaneśvarī—Bhādrapada Śuklā Dvādaśī.

Ṣoḍaśī—Mārgaśīrṣa Pūrṇimā.

Kamalā—Mārgaśirṣa Amāvasyā.

Bhairavī—Māgha Pūrṇimā.

The names of Daśamahāvidyā are available in the prayer from the Śloka 87 to 92 of the thirteenth chapter of Daśama Skandha of Devi Bhāgavataṃ. The Goddess Mahāvidyā has been hailed here as the Primordial source of creation, preservation and dissolution :—

नमो देवि महाविद्ये सृष्टिस्थित्यन्तकारिणी।
नमः कमलपत्राक्षि सर्वाधारे नमोस्तु ते॥ 10/13/87

Namo devi mahāvidye sṛṣṭisthityantakāriṇī
Namaḥ kamalapatrākṣi sarvādhāre namostu te. 10/13/87

In the Caṇḍi Mahātmya of Mārkaṇḍeya Purāṇa, two words Vidyā and Mahāvidyā are used for the Goddess. The prayer of Brahmā refers to Mahāvidyā and Mahāmayā, while the gods worship her by the epithets "Lakṣmī Lajje Mahāvidye. The Union of Śiva śakti is called„ Parama Śiva" Tattvā' by the Śaivas, while the Śāktas call it 'Parāśaktitattva'. The identification between Śiva and Śakti is noted as 'Tripurā' or Śrividyā or Mahāvidyā. It is also known as Samvit Śakti. Although One in *Svabhāva* (nature) this very 'Tattva' adopts many forms while in action. In other words, as the earth is transformed into several shapes and names by being put to action, while the cause (earth) is One and One alone, similarly,

the Samvid Śakti adopts millions of forms in Her active expansions of energy, although the Original cause is one alone. This Supreme Śakti, then, expands. Itself in *Cit*, *Ānanda*, *Icchā*, *Knowledge*, *Kriyā*, *Nāda* and *Bindu* etc. It implies the fact that the entire, Cosmos sees light through the Samvid Śakti alone. All the forms of the Mother Superior are, therefore, to the known as the very shapes of the Primordial Power. Śrī Jitendra Chandra Bhāratīya ascertains the fact that Daśamahāvidyā Deities are to be worshipped by the five Kādi Vidyā, known as Kāmakalā, Śiva Kalā, Śakti Kalā, Rati Kalā and Śrīkalā and five Hādsi Vidyā. He confirms the fact that Tripurā Bhagavatī has manifested Herself into Ten Daśāvatāra exposed for killing the demons. The Mother Tripureśvarī benefits the entire globe by these ten powers Some people worship all the ten Forms, while others adore only One of them. Their *Upāsanā* requires Śrī Pīṭha and Śrīcakra, as it is said :—

श्रीविद्या परमा विद्या श्रीपीठपीठसत्तमः,
नखान्तु शिखपर्यन्तं शरीरं पीठसंज्ञकम्।
तत्रैव विविधाः देव्यः नानापीठाधिसंस्थिताः,
तासामेकमपि ज्ञात्वा सिद्धिमाप्नोति साधकः।

śrīvidyā paramā vidyā śrīpīṭhapīṭhasattamaḥ,
nakhāntu śikhaparyantaṁ śarīraṁ pīṭhasañjṁakaṃ.
tatraiva vividhāḥ devyaḥ nānāpīṭhādhisaṁsthitāḥ,
tāsāmekamapi jñātvā siddhimāpnoti sādhakah.

It means to say that the Ādhāra Vidyā or the Foundation-knowledge is indispensable for the worship of Mahāvidyā. Pt. Vidura Datta Chaturvedi has aeccepted the human body as the abode of the fifty one letters in the form of Mātṛkāsa. According to him, *a* is the head; *ā* is the mouth; *i* is the right eye and *ī* is the left one. *U* is the right ear and *Ū* is the left one. *Ṛ* is the right nostril, while *Ṛ* is the left one upper lip,

while *ē* is the *Lṛ* is the right check, while *Lṝ* is the left one. *E* is the lower one. *Au* is the upper teeth, while au (big) is the lower one, *ang* is the palate and *ah* is the tougue.

K is the right armpit, while *kha* is the right elbow and *ga* is the right wrist. *Gha* is the root of the right hand-fingers, while *ang* is the front portion of the right hand-fingers. *Ca* is the left armpit; *Cha* is the left elbow and *ja* is the left wirst *Jha* is the root of the left hand finger *yān* is the front portion of the left hand-fingers. *Ta* is the right thigh, while 'tha' is the right knee *Da* is the right ankle bone and *Dha* is the root of the right foot-fingers; *na* is the front portion of the right foot-fingers. *Ta* is the left thigh, while *tha* is the left knee. *Da* is the left ankle bone and *dha* is the left foot-fingers. *Na* is the front of the left foot-fingers *Pa* is the right and *Pha* is the left abdomen. *Ba* is the back while *bha* is the naval. Ma is the stomach. *Ya* is the heart, while *Ra* is the right shoulder and *La* is the lump of flesh and *Va* is the left houlder and *ṣa* is the right hand with heart etc. 'ष' is the left hand with heart etc. *Sa* is the right foot with heart etc., and *ha* is the left foot with heart etc. *La* is the end of the heart along with naval etc. *Kṣa* is the middle of the eye-brow with heart etc.

In this way, the variety of the fifty one letters, above all, refers to the Śakti-worship which includes the Cakras also. The very Śakti-formed Kuṇḍalinī, in fact, is identified with the Śiva-formed Śakti after piercing the power through these *Cakras*—

सुधा सिन्धोर्मध्ये सुरविटपवाटी परिवृते,
मणिद्वीपे नीपोपवन वति चिन्तामणि गृहे।
शिवाकारे मञ्चे परमशिवपर्यङ्कनिलयां,
भजन्ति त्वां धन्याः कतिचन चिदानन्दलहरीम्।[1]

1. Saundarya Lahiri, śloka, 8.

sudhā sindhormadhye suraviṭapavāṭī parīvṛte,
maṇidvīpe nīpopavana vati cintāmaṇi gṛhe.
śivākāre mañce paramśivaparyaṅkanilayāṁ,
bhajanti tvāṁ dhanyāḥ katicana cidānandalaharīṁ.[1]

In other words, very few persons, worshipfully, meditale on the *Sat-Cit-Ānanda Svarūpanī-Śakti* lying on the bed of the Supreme Śiva Bhagavāna seated in the triangled house made of divine jewels (Cintāmaṇi jems) surrounded by the woods of Nīpa trees in the *kalpa*-trees (wish-fulfilling) surrounded garden amidst the Ocean of Nectar, Thanks and thanks alone to these rare adorers of the Divine Mother. Here the celestial seat of the Soundles Bliss of Śiva has been called the Ocean of Nectar. The *Cit-Ānanda*, i.e. Consciousness Bliss personified, Wave-Formed Śakti named as *Cit-Śakti*, residing in the *Sahasrāra*, is noted as *Maṇidvīpa* containing the Triangle-Formed seat where the *Bindu*-Formed Bed is lying. The *Sat-Cit-Ānand*-Formed, the First motion -formed, Cidānanda waved Śakti is, here in, enjoying with Śiva celestially. The outer sides of this Triangled-circle, there are serially sixteen *letters*, sixteen consonants from *ka* to *ta* and there, sixteen letters from *tha* to *sa*. The three angles are lettered as *ha*, *kṣa la*. This triangle is called *Akatha* as it begins with the letters *A*, *Ka*, *tha*, which means indescritable or beyond words. All the letters are similar to 'Cintāmaṇis', i.e. (jems of celestial nature) which frame this house sourrounded by thousands of spokes. The collection of these spokes form a tree of *Kadamba* which bloss our into wish-fulfilling trees.

The body is the *Śrī Cakra* Itself. The *Mūlādhāra*, *Svādhiṣṭhāna*, *Maṇipūra* and *Anāhat* are the four legs of the Bed Divine covered with the bed sheet of *Viśuddha cakra*.[1]

Taitarīya Āraṇyaka declares the fact that Pṛśni Ṛṣīs had

1. Soundarya Lahiri- Svāmi Viṣṇu Tīrtha-p.100.

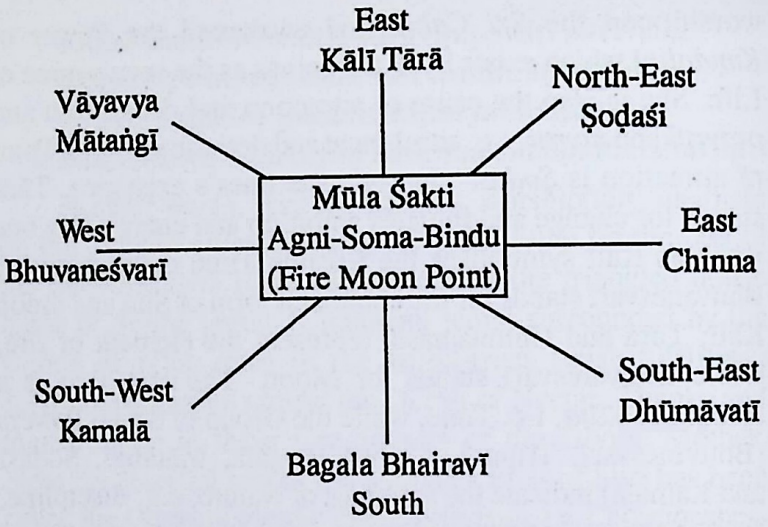
worshipped the *Śrī Cakra* and awakened the Power of *Kuṇḍalinī* which exists in all the beings as the very source of Life. She is also the cause of attraction and distraction and *pravṛtti* and *nivṛtti*, i.e. attachment and detachment. The Point of attraction is *Ṣoḍaśī* 'that protects ones's existence. Tārā stands for change and initiates ambition and energy into one whereas Kālī symbolizes the Cosmic Time cousciousness. Bhuvaneśvarī stands for the combined form of Sun and moon Kālī, Tārā and Chinnamastā represent the element of fire, while Bhuvareśvarī stands for Moon. The first Trio is a symbol of *Kāla*, i.e. Time, while the Group of Seven Powers (Bhuvineśvarī, Tripurā, Chinnā, Bagalā, Mātaṅgī, Ṣoḍaśī and Kamalā) indicate the activities of Nature, e.g. discipline, fruit of action, happiness, poverty, life and death and joy and pain. Out of these, Dhūmāvatī affords diseases, pain, while Kamalā and Ṣoḍaśī benedicts on us prosperity and wealth. In other words, the combination of *cakras* responsible for the Fruit of Universal *Karmas* is known as 'Mahāvidyā'[1]. Each Vidyā is rendering the cosmic duty. The Union of Ten Mahāvidyā represents a fraction of that Samvit Śakti which is actively engaged in action as the Cosmic Spirit of the Time, Space and Matter Yogini Tantra says :—

देश कालपदार्थात्मा यद्यद्वस्तु यथा यथा।
तत्तद्रूपेण या भाति तां श्रये संविदं कलाम्॥

seśa kālapadārthātmā yadyadvastu yathā yathā.
tattadrūpeṇa yā bhāti tāṁ śraye samvidaṁ kalāṃ.

These Ten *Kalās* or Supernatural powers may be presented in a form of diagram as follows according to time and Direction (*Kāla-Dik*). Herein, the point representing fire and Soma is nucleus, while the entire Supernatural Powers revolve round it as its Śaktis Oscillating around it :—

1. Yantra-The Tanttric Symbol of Cosmic Unit-Dr. Madhu Khurānā. p. 57



There are ten different names of the ten forms of fire, e.g. Dhūmrārci, Uṣmā, Jvlini, Jvālinī, Visphuliṅginī, Suśrī, Surūpā, Kapilā, Havyavahā and Kavyavahā. In an Individual capacity, it remains One Śakti-Kunalinī. The *Maṇipūra cakra* has got ten *Kalās*, i.e. Supernatural Powers of fire which preserves the entire physical action. The fire belongs to the womb where from the ten *Kalās*, i.e. Supernatural Powers of Maṇipūra keep on shining. Each petal of the ten petals of Maṇipūra belongs to each petal of these *Kalās* having Supernatural Powers. In this way, they rise to the number of One hundred by multiplying ten to ten.This reveals the meaning of 'Tebhyo daśa Prācī; daśa Praticī' Mantras of Rudrādhyāya.

The Rudra granthis are said to be available below the Maṇipūra cakra. The Rudra is also inverted with ten *Kalās*, e.g. *Tīkṣṇā*, *Raudrī*, *Bhayā*, *Nidrā*, *Tandrā*, *Kṣudhā*, *Krodhinī*, *Kriyā*, *Udgārī* and *Mṛtyu*. The ten *Prāṇas*, e.g. *Prāṇa*, *Apāna*, *Vyāna*, *Udāna*, *Samāna*, *Nāga*, *Kūrma*, *Kṛkara*, *Devadatta*, Dhanañjaya. In this way, Ten Mahāvidyā vibrate life in an Individual, while they create, preserve and dissolve, change and control the cosmic order.

The Purāṇas have named these Śaktis as Matsya, Kūrma, Varāha, Nṛsiṁha, Vāmana, Paraśurāma, Rāma, Kṛṣṇa, Buddha and Balarāma.

Some people have also tried to associate the Daśa-mahāvidyā with Daśāvatāra, as it is sung in the following stanza :—

कृष्णमूर्त्ति काली अरु तारा राममूर्त्ति जान,
छिन्ना नरसिंह मूर्त्ति वेदन बखानी है।
वामन भुवनेशी और बगला को कूर्म रूप
मत्स्यमूर्त्ति जान धूमा शास्त्रन में गानी है।
जामदग्न्य सून्दरी औ भैरवी हली को जान
बुद्ध रूप लच्छिमी प्रसिद्ध बात मानी है।
दुर्गाशान्ति रूप ही सों दस अवतार भए
तापत्रय दूर करै आदि महारानी है।

kṛṣṇamūrtti kālī aru tārā rāmamūrtti jāna,
chcinnā narasiṁha mūrtti vedana bakhānī hai.
vāmana bhuvaneśī auv bagalā ko kūrma rūpa,
matsyamūrtti jāna dhūmā śāstrana main gānī hai.
jāmadagnya sundarī auv bhairavī halī ko jāna,
buddha rūpa Lacchimī prasiddha bāta menī hai.
durgāśānti rūpa hi soṁ dasa avatāra bhaye ,
tāpatraya dūra karai ādi mahārānī hai.

AKATHA OR INEXPRESSIBLE CAKRA IS BHAIRAVĪ

The Triangled form of Akatha is Bhairavī. The Triangle is the womb and the chief Deity is the Grandly gracious Tripura, as it is sung in Tripuropaniṣad :—

तिस्त्रः पुरस्त्रिपथा विश्व चर्षणा अत्राकथा अक्षराः संनिविष्टाः,
अधिष्ठायैता अजरा पुराणी महत्तरा महिमा देवतानाम्॥

tistraḥ purastripathā viśva carṣaṇā atrākathā
akṣarāḥ saṁniviṣṭāḥ,
adhiṣṭhāyainā ajarā purāṇī mahattarā
mahimā devatānāṃ.

This triangle has got three lines; 'Paśyanti', 'Madhyamā' and 'Vaikharī' are its three words; creation, preservation and dissolution are its three activities Vāmā, Jyeṣṭhā and Raudrī are its three actions (kriyās); Brahmā, Viṣṇu and Rudra are three Śiva-particles or *Icchā*, *jñāna* and *kriyā* are three represent atives of Śakti. The middle point of the triangle is *Parā vāk* or it represents the equanimity of Śiva and Śakti bhāvas through Ambikā and Śantā. Although, the point (*Bindu*) consists of both the Śiva and Śakti particles like a triangle, yet the *Bindu* is transformed into Śiva alone. The entire Universe is exhibited out of this Triangle with a Point in the centre. The Śakti contains, the entire cosmos within, She (Vimarśa) brings to light the whole Universe with the Union of Śiva (Prakāśa)—that is to say that the birth of the Universe is due to the union of Vimarśa (Śakti) and Prakāśa (śiva). The śakti (Vimarśa) manifests the Universe through His Union with Śiva (*Prakāśa*) and, then, controls it having been seated on it. She is Śiva in the Unmanifest state, while she is Cosmos in the manifest state. She is, truly speaking, Śiva-formed and in one and the same like groundnut and its oil, as it is said :—

शिवशक्तिरिति ह्येकं तत्त्वमाहुर्मनीषिणः।

śivaśaktiriti hyekaṁ tattvamāhurmanīṣiṇaḥ.

In the *Cakrāvatāra*, the predominance of the Śakti is available. When that Supreme Power creates wilfully and independently, a *Cakra* is created in the form of a Universe. In other words, the world, already concealed within Her womb gets manifested through Her Will alone. The manifestation of the Will of creation is awakend in the Śakti Supreme

through the destiny of the beings. The creation means the outer form of the Supreme Goddess. This is Her act of friction. Śiva remains neutral or indifferent in the act of creation. The collectivity or Samaṣṭi of all the Tattvās (elements) is called the Universe. Śrī Cakra along with other *Cakras* merely represent the collection of elements which are manifested through a state beyond the elements which is calm, peaceful and in active (Śiva-state). How are the *Cakras* with elements born out of a state beyound elements? The answer is that the Will of the Supreme Mother is all in which is at the root of the Universal creation. That is why, the predominance of Śakti has been accepted in the *Cakrāvatāra*. Thus, the Divine, Śakti gives vent to Her state of friction which is a state of creation. It should be noted that the Universal creation with all its elements, the manifestation of the Universal Cakra Devatā and manifestation of friction of the Divine Śakti—all mean one and the same[1].

It means to say that the creation is possible only through a union of the Prakāśa-Svarūpa Śiva and the Vimarśa-svarūpa Śakti. The Śakti with form is called *Vāk* that contains in Its womb the entire Universe. It is born in the state of Vāmā, grows in the state of Jyeṣṭhā and comes to fruition in the state of Vaikharī. While Paśyanti is Creation, Madhyamā is its preservation and Vaikharī is destruction. The *Bindu* gives birth to creation, while it also dissolves it, as it contains both fire and 'Soma' (Moon) the destructive and creative energies both Śiva and Śakti respectively. The union of Both is called Kāma or Ravi.

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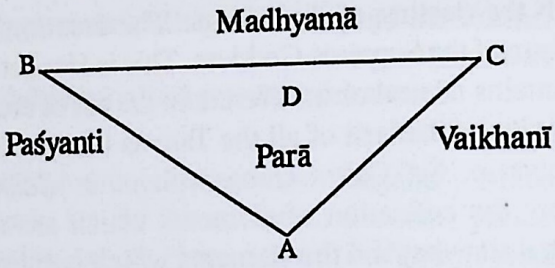
1. Tänttric Vāṅamaya Main Sāktadṛṣṭi by Dr. Gopinath Kavirāja, p. 182.



The above definition of the Agni Sūrya, and Soma Maṇḍala formation has been remarked in the following Mantras of Tripuropaniṣad :—

ऊर्ध्वज्वलज्ज्वलनं ज्योतिरग्रे तमो वै,
तिरश्चीनमजरं तद्रजोऽभृत्।
आनन्दनं मोदनं ज्योतिरिन्दोरेता उ वै,
मण्डला मण्डयन्ति॥

ūrdhvajvalajjvalanaṁ jyotiragre tamo vai,
tiraścīnamajaraṁ tadrajo'bhṛt.
ānandanaṁ modanaṁ jyotirindoretā u vai
maṇḍalā maṇḍayanti.

In other words, the upward *jyoti* with its shimmering light was full of *tamas* and it became full of *rajas* after getting a little tilted. And, later, the moonlight benedicting the whole world with bliss and joy became *sat*. These three *jyotis* (lights) form the *maṇḍals* (circles) of fire, sun and moon. The Great Triangle of these three *Bindus* representing the entire Cosmos stands for the Divine Letter-Formed Mother Superior's own Body. Centrally-situated within It is the Sun-Formed Bindu Śakti (Goddess) having Agni and Soma, i.e. Fire and Moon as two breasts and *Hakāra's arddhakalā*, or Hārdakalā as the womb. The gross world is only a dissemination of the

1. Tāntric Vāṅmaya Main Śāktadṛṣṭi, Dr. Gopinath Kaviraj, p. 79.

Bindu.[1] That's why, a triangle always symbolizes all the goddesses-Yantras.

Kālī means the state of dissolution or *Bindu-Svarūpā* (the form of *Bindu*) Kālī also personifies the intensity of *Tamas*. The Śiva-formed Agni gave vent to smoky flame, the first emanation of the creation known as *Diva*, *Nāka* or *Tridaśa*.

धूमान्तरोष्म कल्पा शुद्धज्वालोपमाशक्तिः,
तां दिवमाहुरपरे केचन परमं व्योमापरे प्राहुः।

dhūmāntaroṣma kalpā śuddhajvālopamāśaktiḥ,
tāṁ divamāhurapare kecana paramaṁ
vyomāpare prāhuḥ.

The Sun began to shine after dispelling the darkness and got the name 'Hiraṇyagarbha' whose shimmering light was called Tārā. As It was very hard and burning and did not allow the Earth or Space to be formed due to its scorching heat, It was benedicted with the *āhuti* (oblation) of the Soma (Moon) and got appeased thereafter. This is the state of Ṣoḍaśī where Agni, Sūrya and Soma, i.e. Fire, Sun and Moon meet together at one point. She symbolizes all the different universes as it is said in Yajurveda :—

यस्मादन्यो न परोऽस्ति जातो य आबभूव भुवनानि विश्वा प्रजापतिः प्रजया संविदानः त्रीणि ज्योतीषि स च ते स षोडशी।

Yasmādanyo na paro'sti jāto ya ābabhūva bhuvanāni viśvā prajāpatiḥ prajayā saṁvidānaḥ trīṇi jyotīṣi sa ca te sa ṣoḍaśī.

Śakti has been said to be concealed in the Brahma-Formed Ocean which is recognized as the centre of the Supreme Divine Śakti by Sāyaṇa maintains :—

समुद्रवन्त्यस्मादभूतानि इति समुद्रः परमात्मान।

samudravantyasmādabhūtāni iti samudrāḥ paramātmān.

मम योनिरप्स्वन्तः समुद्रे।

mama yonirapsvantaḥ samudre.

This 'Yoni' or womb is the triangle.

The Ṛgveda holds the view that the fiery atomic particles are generated in the shape of a mass in this very Ocean through rains, which are later struck or crushed by the air. The Purāṇas call it 'Vārāha. This stricking caused the fire particles' union turned into a separate mass known as sun. Geologists declare that the earth is that very mass which got cooled due to ceaseless rains and Later, the creation started on it.

It is blessed with three types of nature, e.g. agni, Vāyu Jala, i.e. fire, air and water, invested with nine powers which are very active and known as Agni, Vāyu, Indra, Śabda, Jala, Varuṇa, Soma, Dik etc. The tenth one is 'Prājāpatya', the initial *Prāṇa* known as *Śānti*. This is the scret of Ten Powers. Śatapatha Brāhmaṇa (4/2/5/14) confirms this very fact by saying 'इन्द्रो ह वै षोडशी, Indro ha vai ṣoḍaśī'. Indra also means the Sun.

अथ यः स इन्द्रोऽसौ स आदित्यः। शतपथ-8/5/3/2

atha yaḥ sa indro'sau sa ādityaḥ. (Śatapatha. 8/5/3/2)

The Union of Agni, Sūrya and Soma, i.e. fire, Sun and moon representing Kālī, Tārā and Ṣoḍaśī has been hailed as the origin of the Universes and different varieties of creations are emanated from it alone—

बीजभावस्थितं विश्वं स्फुटीकर्त्तुं यदोन्मुखी,
वामा विश्वस्य वमनाद् कुरतां गता।

bījabhāvasthitaṁ viśvaṁ sphuṭīkarttuṁ yadonmukhī,
vāmā viśvasya vamanād kuratāṁ gatā.

The Sun existing in the Universe is called *Prāṇa* (Vital Being) within the body. It is said in Praśnopaniṣad :—

विश्वरूपं हरिणं जातवेदसं परायणं ज्योतिरेकं तपन्तम्,
सहस्त्ररश्मिः शतधा वर्तमानः प्राणः प्रजानामुदत्सेष सूर्यः।

viśvarūpaṁ hariṇaṁ jātavedasaṁ parāyaṇaṁ
jyotirekaṁ tapantaṃ
sahasraraśmiḥ śatadhā vartamānaḥ prāṇaḥ
prajānāmudatseṣa sūryaḥ.

Earth is the essence of fire; space is the essence of Air; Heaven is of Sun and stars and the Vegetation is the essence of the Moon. The creation is constantly busy with *Yajña* (oblation). The heat contained in the Sun is called 'Brahmodana' (Brahma's food); while the heat oozed out of it for preservation of the vegetation is called 'Ucchiṣṭha, i.e. remainder. The act of expulsion of energy out of the Sun for the welfare of the world is called 'Chinnaśīrṣa'. The Sun, in this state, is called *Kabandha* as declared by the Śruti :—

छिन्न शीर्षो वै यज्ञः।

chinna śīrṣo vai yajñaḥ.

'Śiraḥ-Sandhāna' or the act of beheading is the final deed done by the Sun. In other words, the *Yajña* or oblation reaches the final state of consummation by giving *anna* (corn) and essence to the Sun who gives and takes. This act of 'give and take' is called 'Śiraḥ-Sandhāna'. It can also be termed as 'Chinnamastā' as declared by the Śruti :—

यो मां ददाति स इदेवमावत् अहमन्नमन्नमदन्तमद्भि।

yo māṁ dadāti sa edevamāvat ahamanna-
mannamadantamadbhi.

The cause of change in the creation is related to alteractions and detraction. This change or the act of momentary transformation is called Bhairavī. A change always hints at anomaly or perpetual clash and joy and sorrow which can be termed as hunger, thirst sleep etc. Sorrow has been termed as :—

घोरा पाप्मा वै निऋतिः। शतपथ 7/2/1/1

ghorā pāpmā vai nirṛtiḥ Śatapātha 7/2/1/1.

This sorrowful change happens under the command of Dhūmāvatī. The act of friction in the creation is done by Bagalāmukhī. The Śakti that keeps on letting all the beings remain in bondage of attachment and clinging, is called Mātaṅgī. As opposed to Dhūmāvatī, Kamalā bestows on people prosperity, opulence, bliss and creativity. In this ways, this Union of powers is called Mahāvidyā always active right from the creation of the Universe to its dissolution. The Primordial Cause of Mahāvidyā known as *Ahah* or *Prakāśa* is called Śiva and each Śakti of Śiva is called *Rātri* as defined below :—

	Śakti	Rātri	Śiva
1.	Mahākālī	Mahārātri	Mahākāla
2.	Tārā	Krodharātri	Akṣobhya
3.	Ṣoḍaśī	Divayarātri	Pañcavaktra Śiva
4.	Bhuvanesvarī	Siddha Rātri	Trayambaka
5.	Chinnamastā	Vīrarātri	Kabandha
6.	Bhairavī	Kālarātri	Kālabhairava
7.	Dhūmāvatī	Dārunarātri	Kālabhairava
8.	Bagalāmukhī	Virarātri	Ekvaktra Mahārudra
9.	Mātaṅgī	Moharātri	Mataṅga
10.	Kamalā	Mahārātri	Sadāśiva

10

MAHĀVIDYĀ—SCIENCE IS VEDIC

It has been clarified now that what Vedas call 'Virāṭ-Vidyā' or Brahma-Vidyā, has been named as 'Mahāvidyā' by the Āgamas. Both Dakṣiṇa and Vāma Mārgī worship Mahā-Vidyā. Kāṭhaka Saṁhitā (22 stānak 1, 2 Anu, 49, 50) as follows :—

विराड् दिशां विष्णुपत्यघोरास्येशाना सहसो या मनोता। विश्वव्यचा दूषयन्ती सुभूता शिवानो अस्तु अदितिरूपस्थे। विष्टम्भो-दिबोधारुणः पृथिव्या अस्येशाना सहसो विष्णुपत्नी। वृहस्पतिर्मातार-श्वोतवापुस्संध्वाना वाता अभिनोगृणन्तु।

virāḍ diśāṁ viṣṇupatnyaghorāsyeśānā sahaso yā manotā. Viśvavyacā dūṣayantī subhūtā śivāno astu aditirū-pasthe. Viṣṭambhodivodharuṇaḥ pṛthivyā asyeśānā sahaso viṣṇupatnī. Vṛhaspatirmātāraśvotavāpussaṁ-dhvānā vātā abhinogṛṇantu.

It means to say that let Aghorā shining in the Virāṭ *diśā* (direction). Īśāna, i.e. the Mistress of the world and Sahasah Manotā (Powerful *Vāk* and Viṣṇu), Viṣṇu's wife (Sun-radiance), the Radiator of the Space, Īśayanti (the Inspirer of the world), Śubhūtā (Bliss personified) Aditi and Śiva, who are auspicious and the Bafflers of the Heaven and the Endurers of the earth and the controllers of the entire Cosmos, be seated closer to us. The Vāyu-Formed Goddess, Vṛhaspati and

Mātariśvā is the primordial cause of the *Śabdatattva*. The Goddess who appeases gas and frictions should impart on us liberation and enjoyment together Yajurveda also declares :—

येन द्यौरुग्रा पृथिवी च दृढा
येन स्वः स्तभितं येन नाकः।

yena dyaurugrā pṛthivī ca dṛdhā
yena svaḥ stambhitaṁ yena nākaḥ.

The adjectives are used to indicate the Brahma-tattva othe Goddess Mother. The analysis of Muṇḍaka's अक्षरात् परतः परः। (2/1/2) Akṣarāt parataḥ paraḥ. (2/1/2) also exposes the use of the term *Akṣara* for *Prakṛti* which is not related to the state of inanimation here. It is, truly-speaking, Brahma-Śakti which is absolutely animated. It endures or preserves the creation and controls it as well Brahma Sutra, therefore declares :—

सा च प्रशासनात्।

Sā ca praśasanāt.

The use of feminine gender here indicates towards the Mother Godhead as the Supreme Śakti. In Vṛhadāraṇyaka (3/8/9), Yājñavalkya has said to Gārgī :—

एतस्य वा अक्षरस्य प्रशासने गार्गि सूर्याचन्द्रमसौ विधृतौ तिष्ठतः।

etasya vā akṣarasya praśāsane gārgi
sūryācandramasau vidhṛtau tiṣṭhataḥ.

Oh Gārgī ! The Sun and Moon are lawfully controlled under the command of the *Akṣara* (*Parā Vāk*). They are the denotations of the Universe and the term *Akṣara* is used for the Mother Divine. With this point in view, Mārkaṇḍeya Purāṇa glorifies the Mother Divine by chanting the *ślokas* thus :—

आधारभूता जगतस्त्वमेका महीस्वरूपेण। यतः स्थितासि।
विश्वस्य बीजं परमासि माया।

or सृष्टिस्थिति विनाशानां शक्तिभूते सनातनि आदि।

and त्वयैकया पूरितम्बयैतत्.....

ādhārabhūtā jagatastvamekā māhīsvarūpeṇa yataḥ sthitāsī.

or **viśvasya bījaṁ paramāsi māyā.**

or **sṛṣṭisthiti vināśānāṁ śaktibhūte sanātani etc.**

and **tvayaikyā pūritambayaitat.....**

Besides this, the Kāṭhaka mantra uses the word *Manotā* with a special sense. The earth is full of fire; the heaven is sunny and the space is moony. Therefore, the Goddess Mother is called *Manotā* being the Union of fire, Sun and Moon.

यथाग्निगर्भा पृथिवी तथा द्यौरिन्द्रेण गर्भिणी।

शतपथ 14/9/7/20

सा या सा वाक् असौ स आदित्यः। शतपथ 10/5/1/4

yathāgnigarbhā pṛthivī tathā dyaurindreṇa garbhiṇī.

(Śatapatha 14/9/7/20

sā yä sā vāk asau sa ādityaḥ. (Śatapatha 10/5/1/4)

Both fire and Sun are called *Vāk*, while the Moon belonging to the earth and space is being eaten up by the fire and the Sun. In other, words only space and earth have living existence.

एष वै सोमो राजा देवानामत्नं यच्चन्द्रमा। शतपथ 1/6/4/5

ऐṣa vai somo rājā devānāmatnaṁ yaccandramā.

(Śatapatha 1/6/4/5)

When the corn (*anna*) is eaten up and goes inside the belly is, then, loses its independent indentity and turns into fire. Śatpatha Brāhmaṇa says :—

द्वयं वा इदम्अत्ता चैवाद्यञ्च। तद्यदोभयं समागच्छति अत्तैवाख्यायते नाद्यम्। स वै यः सोऽत्ताग्निरेव सः।

dvayaṁ vā idaṃ—attā caivādyañca. tadyadobhayaṁ samāgacchati attaivākhyāyate nādyaṃ. sa vai yaḥ so'attāgnireva saḥ.

In other words, only fire remains within. This very fire is called *Vāk* and the Moon shines through the womb of this very fire—

त्वमा ततन्थोर्वान्तरिक्षम्। ऋक् 1/91/23

tvamā tatanthorvāntarikṣaṃ. (Ṛk. 1/91/23)

The scholars have addressed this Soma Śakti as Hemavati Umā or Prakṛti of the Unmanifest. The adjectives 'Viśvavyacā' and 'Subhūtā' are used for this alone. Keeping the adjective 'Subhūtā' in view, in Kenopaniṣad (3/12, 4/1) the phrases Bahu Śobhabīnanāṁ Umāṁ Hemavatīṁ have been used.

The Moon shines in the *Virāṭ* direction throug the Sun or the *Vāk*. The *Virāṭ* means ten, i.e. ten directious.

दशाक्षरा वै विराट्। शतपथ 1/1/1

विराड् वा एषा समृद्धा यद्दशाहानि।

daśākṣarā vai virāṭ. Śatapatha 1/1/1

viraḍ vā eṣā samṛddhā yaddaśāhāni.

Soma (Moon) has been named as *madhu*, i.e. honey in the Vedas. It was covered with a piece of rock. Vṛhaspati perceived it like a giant fish living in shallow waters and took the Moon out of the rock by cutting it with a *vikha* (a Sanskrit word meaning the root of a hilly plant). As one takes out a spoon from a tree wood. The Śruti declares in this regard as follows :—

अश्नाऽपिनद्धं मधुपर्यपश्यन्मत्स्यं न दीन उदनिक्षियन्तम्।
निष्टज्जभार चमसं न वृक्षाद् वृहस्पतिर्विखेण विकृत्य।

aśnā'pinaddhaṁ madhuparyapaśyanmatsyaṁ na dīna udanikṣiyantaṃ.
niṣṭajjabhāra camasaṁ na vṛkṣād vṛhaspatirvikheṇa vikṛtya.

The meaning of *Vikha* has been explained in Ṛgveda 10/94. The Somadhārī Adri, i.e. the hill with the Moon has been shown with ten hubs each having ten limbs :—

दशावनिभ्यो दशकक्ष्येभ्यो दशयोक्त्रेभ्यो दशयोजनेभ्यो दशाभिशुभ्यो अर्चताजरभ्यो दशधुरो दशयुक्तावहद्वचः। ते अद्रयो दशयन्त्रास आशवस्तेषामाधानं पर्येति हर्यतम्।

daśāvanibhyo daśakakṣyebhyo daśayoktrebhyo daśayojanebhyo daśābhiśubhyo arcatājarabhyo daśadhuro daśyuktāvahadvacaḥ. Te adrayo daśayantrāsa āśavaste-ṣāmādhānaṁ paryeti haryataṃ.

In other words, the *Madhu* or Soma, i.e. Honey and Moon are ten hub-based. These ten hubs are ten directions that are explicitly Daśa-Vidyā or *Virāṭ Diśā* which are called so for their existence, controlling and ruling and are synonyms to each other.

Purāṇas predict that Hayagrīva, the demon was killed by Matsya Harī for like rating the Vedas from him[1] goddess Tārā's descent has been associated with this sort of story in Vṛhannīla Tantra.

एवं षडक्षरमनुं वचसां सावित्रीमुत्थाप्य तां संविद् भावभाषे।
नीलासि जाता विषकुण्डमध्ये सर्वाङ्गपूर्णा स्मित्वक्त्र पद्मे। 11/81

evaṁ ṣaḍakṣaramanuṁ vacasāṁ sāvitrīmutthāpya tāṁ saṁvidmāvabhāṣe.

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1. अतीतप्रलयापाय उत्थिताय च वेधसे, हत्वासुरं ह्यग्रीवं वेदान् प्रत्याहरद्धरिः।
भागवत 8।24।57

Atītapralayāpāya utthitāya ca vedhase, hatvāsuraṁ hyagrīvaṁ vedān pratyāharaddhariḥ. Bhāgavata. 8/24/57.

nīlāsi jātā viṣakuṇḍamadhye sarvāṅgapūrṇā
smitvaktra padme. 11/81

Vāk or Tārā had been enwrapped with fog in the posonous poud of darkness before sunrise. She was lighted with the ten-holed mountain, i.e. space with the directions. Consesquently, *Vāk* (Agni) was manifested. The earth served as its large spoon for sacrifice and *Vāk* nourished all.[1]

This many-faced creation enwraps within itself the primordial power of creation; being diverse in form, it retains its unity and all the diversity has been said to be the expression of *Vāk* alone.

In this way, Tārā's incarnation can be said to be purely Vedic in form and concept. Some historians opine that the worship of the Mother Tārā has been transported from China. As per direction of Gautama Buddha, Ṛṣi Vaśiṣṭha had gone to China for the *darśana* of the Goddess Tārā, as declared in one of the Nepalese Baudha granthas of Tantra-upāsana:—

आर्य नागार्जुन पादैर्भोट देशात् समुद्धृता।

ārya nagārjuna pādairbhoṭa deśāt samuddhṛtā.

In other words, the idol of the Goddess Tārā was brought to Bhoṭa (Tibbet) by Ārya Nāgārjunācārya. Tārā's origin in a foreign land has been mentioned is Svatantra tantra as well.

मेरोः पश्चिमकोणे तु चोलनाख्यो ह्रदो महान्,
तत्र जज्ञे स्वयं तारा देवी नील सरस्वती।[2]

meroḥ paścimakoṇe tu colanākhyo hṛdo mahān,
tatra jajñe svayaṁ tārā devī nīla sarasvatī.[2]

The Tārā Khaṇḍa of Śakti Saṅgama-Tantra also talks about Tarā's worship through Cīnācāra.

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1. वाग्वै ब्रह्म इयमेव सर्वं विभर्ति। ऐ0 ब्रा0, 6/3
   Vāgvai Brahma iyameva sarvaṁ vibharti. Ai. Br. 6/3).
2. Ḥindu Dharmakośa, Dr. Rajbali Pandey, p. 624.

महान्वीनक्रमेणैव तारा शीघ्रफलप्रदा। 21/2

mahānvīnakrameṇaiva tārā śīghraphalapradā. 21/2

No matter, whether the Tārā-worship has been Vedic or non-Vedic; both the practices have been adopted to initiate the adorers in this *sādhanā*. However, the Buddha-influence on the worship of Ugra-Tārā has been evident. But, the Vedic tradition accepts a great affinity between Kālī and Tārā, as declared in one of the mantras of Ākūti Sūkta :—

वृहस्पतिर्मे आकूतिमाङ्गिरसः प्रतिजानातु वाचमेताम् यस्य देवा देवताः सम्बभूवुः स सुप्रणीताः कामो अन्त्वे स्मान्।

vṛhaspatirme ākūtimāngirasaḥ pratijānātu vācametām yasya devā devatāḥ sambabhūvuḥ sa supraṇītā kāmo antve smān.

Here Vṛhaspati means 'वाग् वै बृहती तस्या एष प्रतिः Vāg vai bṛhat, tasyā eṣa pratiḥ, meaning Vṛhaspati or *prāṇa*, the Lord of Vāṇī saw *Vāk*-formed Madhu. Let Kāmeśvarī along with Kāmeśvara be pleased with us who recognize Vāṇī expressed to Āngi-rasa in the form of Vṛhaspati. The Vedic literature recognizes Prāśakti as Ākūti and calls *Vāk* as Vaśiṣṭha. The Lord of Vāk is *Prāṇa*; hence *prāṇa* is also called Vaśiṣṭha' and 'Vāṇī' is also known as 'Vaśiṣṭhā'.

प्राणो वै वसिष्ठ ऋषिः। शतपथ 8/1/1/6

prāṇo vai vasiṣṭha ṛṣiḥ Śataptha 8/1/1/6

Agni is also called 'Vaśiṣṭha'.[1]

अदब्धव्रतमतिर्वसिष्ठः सहस्त्रसमरः शुचि जिह्वो अग्निः।

अग्निर्वै देवानां वसिष्ठः।[2]

adabdhavratamatirvasiṣṭhaḥ sahasrasamaraḥ śuci jihvo agniḥ. Agnirvai devānāṁ vasiṣṭhaḥ.[2]

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1. Ṛgveda 2/1/1.
2. Aitareya Brāhmaṇa, 1/28.

Vaśiṣṭha encountered Nīla Tārā; it implies that *Prāṇa* and *Vāk* were united together, creating a world of diversity.

वाचारम्भणं विकारो नामधेयम्। छा॰ 6/1

vācārambhaṇaṁ vikāro nāmadheyaṃ. Chā. 6/1

As such, it is not proper to hold Vaśiṣṭha and Tārā relationship non-Vedic.

In the same way, Svāmīji of Pītāmbarā Pīṭha has held Mother Bagalāmukhī in great esteem by calling Her purely Vedic by quoting the mantra no. 12 of Atharvaveda (5/6) 'यां ते चक्रु रामे Yāṁ te cakru rāme' and Yajurveda mantra रक्षोहणं बलगहनं Rakṣohaṇaṁ balagahanaṁ (5/23, 24, 25) and supporting महीधर 'Mahīdhara' by Taittarīya and Śatapatha Brāhmaṇa.

The Concept of Kālī is also Vedic. She symbolizes the night of dissolution (प्रलय रात्रि). The entire creation in the state of annihilation dissolving in its prime cause is called Kālī.

रात्रीं प्रपद्ये जननीं सर्वभूतनिवेशिनीम्।
भद्रां भगवतीं कृष्णां विश्वस्य जगतो निशाम्।।

rātrīṁ prapadhye jananīṁ sarvabhūtaniveśinīṃ.
bhadrāṁ bhagavatīṁ kṛṣṇāṁ viśvasya jagato niśāṃ.

Being *tāmasī* in nature, it is called dark like collyrium. It is said in Kāmakalā Vilāsa :—

आत्मनः स्फुरणं पश्येद्यदा सा परमा कला।
अम्बिका रूपमापन्ना परा वाक् समुदीरिता।।

ātmanaḥ sphuraṇaṁ paśyedyadā sā paramā kalā,
ambikā rūpamāpannā parā vāk samudīritā.

In other words, when the Śakti Superior visualizes Her own friction, she is said to have adopted the form of Ambikā or Mātṛkā. On remaining motionless, She is called *Gopā* and when the Instinct of Her self-expression is awakened, She starts looking at Herself as 'Self-alineated'. This state of

Self-alineation of the Mother Goddess is called 'अन्यदात्मनोपश्यत् anyadātmanopaśyat' by the Vedas, where She is invested with *Vāk* (speach). Abhinava Gupta, the great scholar, mentions about this state in 'Tantrāloka' as follows :—

शक्तिश्च शक्तिमद्रूपात् व्यतिरेकं न वाञ्छति,
तादात्म्यमनयोर्नित्यं वह्निदाहकयोरिव।

śaktiśca śaktimadrūpāt vyatirekaṁ na vāñchati,
tādātmyamanayornityaṁ vahnidāhakayoriva.

In the third stage, *Vāk* is different from the Supreme Śakti Brahma but its twin form is retained. The Vedas call this stage as *Sahagāmī* (Co-traveller). In the fourth stage, they run apart from each other and the Supreme Śakti is transformed into *many* which is a manifest state of Creation. The reverse order of the dissolution of the world, where the entire Cosmos remains concealed, may be termed as 'Kālī'. Ṛgveda calls it a state of अनिपद्यमान गोपा ani-padmamāna gopā,[1] in which the dissolving element of the world is also shrunk within by Kālī, as declared by Mahānirvāṇa Tantra :—

तव रूपं महाकालो जगत्संहारकारकः।
महासंहारसमये कालः सर्वं ग्रसिष्यति।
कलनात् सर्वभूतानां महाकालः प्रकीर्त्तितः।
महाकालस्य कलनातन्वमाद्या कालिका परा।

tava rūpaṁ mahākālo jagatsaṁhārakārakaḥ,
mahāsaṁhārasamaye kālaḥ sarvaṁ grasiṣyati.
kalanāt sarvabhūtānāṁ mahākālaḥ prakīrttitaḥ,
mahākālasya kalanātanvamādyā kālikā parā.

As darkness envelopes all the forms, the entire actions get dissolved in their cheif cause *Brahma* (*Kāraṇa*). This very *tattva* (element) is called Kālī having blue colour (*nīla-varṇa*).

1. Vedic Darśana, Dr. Fateh Singh, pp. 35, 36.

महानिर्गुणरूपा च वाचातीता परा कला।[1]

mahānirguṇarūpā ca vācātītā parā kalā.[1]

While establishing a state of identity between Kālī and Tārā, Vṛhadnīla Tantra declares :—

इयं नारायणी काली तारा स्यात् शून्यवाहिनी।
सुन्दरी रक्तकालीयं भैरवी नादिनी तथा।।

iyaṁ nārāyaṇī kālī tārā syāt śūnyavāhinī.
sundarī raktakālīyaṁ bhairavī nādinī tathā.

In other words, due to colour difference, Kālī has two kinds :— (1) *Kṛṣṇa* (dark), (2) *Rakta* (red). She may be called Uṣa rātri as per Vedic terminology. As Gāyatrī is known by two names Kadrū and Suparni, similarly Uṣa is called Uṣā and Rātri both. Both are the *jyoti* (light) of the Jyo*tis* (lights). In the form of *Rātri*, She stands for destruction, while She is meant for evolution in the form of Uṣa. Even Atharvaveda (1,113,1) supports this view :—

इदं श्रेष्ठं ज्योतिषां ज्योतिरागाच्चित्रा प्रकेतो अजनिष्ट विम्बां।
यथा प्रसूता सवितुः सवायं एवा रात्र्युषसे योनिपारैक।

idaṁ śreṣṭhaṁ jyotiṣāṁ jyotirāgāccitrā praketo
ajaniṣṭa vimbāṁ
yathā prasūtā savituḥ savāyaṁ evā rātryuṣase
yonipāraika.

Both of them symbolize *sat* and *asat*, motion and inaction, darkness and light, life and death, *Prāṇa* and *Apāna* and rise and setting. The *kriyā* and *jñāncehā* of the Mother Vāk Śakti reside in this alone. The first one is called *fire* and the other one is Moon. The Primordial Form is dark which is night. The Red-pointed Uṣa is its covering holding within its lap the Moon-like Rudiant Tattva (element) which is the

1. Śākta pramoda -Kalī sahasranāma-Śloka-17.

Primordial One, called respectively Mahākālī, Mahālakṣmī and Mahāsarasvatī, because the Inactive, motionless, Śabda Brahma in the form of *Bindu* is called *Parā Vāk* (Supreme speech or Eloquence) that gives birth to different syllables and letters. Bhāsakara Rai has given a number of fifty letters which are completed in the fifty one number, as it is said in Saubhāgyabhāsakara-Vyākhyā. p.168—

पञ्चाशच्छब्दोऽयं प्रकृते लक्षणैकपञ्चाशत्परः।

pañcāśacchabdo'yaṁ prakṛte lakṣaṇaika
pañcāśatparaḥ.

According to Kāmadhenu Tantra, the fifty skulls garland worn by Kālī represents the fifty letters which imply fifty one exactly.

मम कण्ठे स्थितं बीजं पञ्चाशद्वर्णमद्भुतम्।

mama kaṇṭhe sthitaṁ bījaṁ pañcāśa-
dvarṇamidbhutaṃ.

The blood-drops oozing out of them stand for *kriyā-śakti* or *rajoguṇa*. Kālī as *Prāvāk* may be said to be in tune with *Parama Vyoma*. Kālī has been exposed 'Digambarā' by these words in Karpūrādi stotra :—

शिवयोः व्योम रूपत्वादसितं लक्ष्यते वपुः।
शिवा च शिवश्च तयोः।

śivayoh vyoma rūpatvādasitaṁ lakṣyate vapuḥ.
śivā ca śivaśca tayoḥ.

This is a symbol of Her permeation (*Vyāpti*). Space is Her garment and She resides in *Parama Vyoma* Supreme Sky where the gods breathe.[1]

All the beings exist due to this very Śakti and even the

1. Ṛgveda, 1/164/39.

entire Cosmos resides with in Her. The *Vāk* is the wife of Indra (Sun), i.e. She is the *Vimarśa Śakti* of Prakāśa-Śiva.

In this way, it is evident that the *Akṣara* Formed *Vāk*-Goddess is the first born Śakti who is the True Controller, the Mother of the Vedas and the centre of the Nectar.

वाचं देवा उपजीवन्ति विश्वे वाचं गन्धर्वा पशवो मनुष्याः वाचीमा विश्वा भुवनान्यर्पिता सा नो हवं जुषतामिन्द्रपत्नी। वागक्षरं प्रथमजा ऋतस्य वेदानां माताऽमृतस्य नाभि। तै॰ब्रा॰ 2/8/8/5/

vācaṁ devā upajīvanti viśve vācaṁ gandharvā paśavo manuṣyāḥ vācīmā viśvā bhuvanānyarpitā sā no havaṁ juṣatāmindrapatnī. Vāgakṣaraṁ prathamajñā ṛtasya vedānāṁ mātā'mṛtasya nābhi. Tai. Brā. 2/8/8/5

She is called Vidyā as She is the cause of the birth of all the letters. Svachanda Tantra also declares :—

न विद्यामातृकापरा। 11/199

na vidyāmātṛkāparā. 11/199

That is why, Kālī has also been addressed as Vidyā. Even other mantras related to the Female Goddesses began to be called Vidyā. Śaradātilaka also narrates the fact :—

मन्त्राः पुंदेवता ज्ञेया विद्याः स्त्रीदेवता स्मृताः।

mantrāḥ puṁdevāta jñeyā vidyāḥ strīdevatā smṛtāḥ.

In the same way, the dead body of Tārā symbolizes the Supreme Form. Her lion, skin represents direction and the skull-garland stands for the creation of sound (*Nādasṛṣṭi*). The lotus signifies creation, while the skull represents the Cosmos and blood stands for lust and angles (*rajoguṇa*). The pair of scissors symbolizes ignorance and knowledge and Her dagger signifies disappearance of *Jīvabhāva* or *Paśubhāva* and She is called Tārā as she take us across the Ocean of the world.

The original *Bindu* is triangular in the form of a water

chestnut. Kāmakalā Vīlāsa takes it to be the Tripurā Matṛkā—

एवं कामकलात्मा त्रिबिन्दुतत्त्वरूपवर्णमयी,
सेयं त्रिकोणरूपं याता त्रिगुणी स्वरूपिणी माता।
बिन्दुत्रयात्मकं स्वात्मशृंगारं विद्धि सुन्दरम्,
मिश्रं शुक्लं च रक्तं च पुराणं प्रणवात्मकम्।

evaṁ kāmakalātmā tribindutattvarūpavarṇamayī,
seyaṁ trikoṇarūpaṁ yātā triguṇasvarūpiṇī mātā.
bindutrayātmakaṁ svātmaśṛṅsgāraṁ viddhi sundaraṃ,
miśraṁ śuklaṁ ca raktaṁ ca purāṇaṁ praṇavātmakaṃ.

This triangle is serially called Sun, Moon, Fire, *Vāmā*, *Jyeṣṭhā*, *Raudrī*, *Rajas*, *Sattva*, *Tamas*. These there are also called Brāhmī, Vaiṣṇavī and Raudrī Śakti. Tripurā can, therefore, be analysed as the Body Supreme, having three inner bodies Brāhmī, Raudrī and Vaiṣṇavī as Her own, as Vārāhi Tantra declares :—

ब्राह्मी रौद्री वैष्णवीति शक्त्यस्तिस्त्र एव हि,
पुरं शरीरं यस्यां सा त्रिपुरेति प्रकीर्त्तिता।

brāhmī raudrī vaiṣṇavīti śaktyastistra eva hi,
puraṁ śarīraṁ yasyāṁ sā tripureti prakīrttitā.

Brahmā, Viṣṇu, Rudra, Īśvara, and Sadāśiva are shown as forming the *āsana* (seat) for Tripurā. They are, actually, the symbols of five stages of *Jāgrata*, *Svapna*, *Suṣupti*, *Turīya* and *Kūtastha Brahma*—in other words, these gods become dead in the absence of the Divine Mother. Lalitā Sahasranāma describes the Mother Superior holding trap, good, bow and arrow in Her hands. Here the mind is the bow, lust is the trap; malice is good and pañcatanmātras are the flowery arrows. Bhāvanopaniṣad declares :—

शब्दातितन्मात्राः पञ्चपुष्पबाणाः, मन इक्षुधनुः, रागः पाशः, द्वेषोऽंकुशः।

śabdātitanmātrāḥ pañcapuṣpabāṇāḥ, mana aikṣudhanuḥ,
rāgaḥ pāśaḥ, dyeṣo'ṅkuśaḥ.

It is said in Kāmakalā Vilāsa :—

पाशः स्वात्मभेदबन्धनः इच्छाशक्तिस्वरूपः। अंकुशः स्वरूपभेदद-उलनोपायात्मको ज्ञानशक्तिमयः। इक्षुचापेशु पञ्चके स्वभिन्नाकारावर्ज्जन साधनभूत क्रियाशक्ति स्वरूपे। तैरञ्चिता। इच्छाज्ञानक्रिया शक्तयः एव तदाशया पाशादि स्वरूपमापन्नास्तदुपासनमाचस्तीत्यर्थः।

pāsḥ svātmabhedabandhanaḥ icchāśakti śvarūpaḥ. Aṅkuśaḥ svarūpabhedadalanopāyātmako jñānaśaktimayaḥ. Ikṣucāpeśu pañcake svabhinnākārāvarjjana sādhanabhūta kriyāśakti svarūpe. tairañcitā. Icchājñānakriyā śaktayaḥ eva tadāśayā paśādi svarūpamāpannāstadupāsanamācastītyarthaḥ.

In other words, to feel a separation between yourself and the Supreme Self is a trap. A good is used to do away with the sense of separation. A desire is a trap, knowledge works like a good and an action or *kriyā* is like an arrow.

Tripurā has been called *Vāk* in Vṛcopaniṣad.

सैऽषा पराशक्तिः ओमों वाचि प्रतिष्ठा सैव पुरत्रयं शरीरत्रयं व्याप्य वहिरन्तरवभासयन्ती देशकालवस्त्वन्तरसङ्गान्महात्रिपुरसुन्दरी वैप्रत्यक् चितिः।

sai'ṣā parāśaktiḥ omoṁ vāci pratiṣṭhā saiva puratayaṁ śarīratrayaṁ vyāpya vahirantabhāsayantī deśakālavastvantarasaṅgānmahātripurasundarī vaipratyak citiḥ.

It means to say that the creation preservation and dissolution are under Her control. *Praṇava* or *Oṁkāra* is Her Original Form. 'एकाक्षरा वै वाक् Ekākṣāra vai vāk' supports this view.

The symbol of *Śrī Cakra* is Tripurā, as it is said :—

श्रीचक्रं श्रुतिमूलकाश इति ते संसार चक्रात्मकम्,
विख्यातं तदधिष्ठिताक्षरशिवज्योतिर्मयं सर्वतः।

एतन्मन्त्रयात्मयात्मकाभिररुणं श्रीसुन्दरीभिर्वृतं,
मध्ये वैन्दव सिंहपीठललिते त्वं ब्रह्मविद्या शिवे।[1]

śrīcakraṁ śrūtimūlakośa iti te saṁsāra cakrātmakaṃ,
vikhyātaṁ tadadhiṣṭhatākṣaraśivajyotirmayaṁ
sarvataḥ.
etanmantramayātmakābhiraruṇaṁ śrīsundarībhirvṛtaṁ,
madhye vaindava siṁhapīṭhalalite tvaṁ brahmavidyā
śive.[1]

In other words, Oh Śive! Thy Śrī Cakra is the chief treasure of the Vedas—this fact is known all over the world. This is red-complexioned and surrounded by the beautiful dames and thou art seated in the centre on the throne of *Brahma-vidyā-Bindu*.

Śrī Cakra, being *Praṇava*- Formed has been called the chief-treasure of the Vedas. The three syllables A,U,M are its three triangles. Jñānārṇava announces the fact, "Brahma-bindu Maheśānī Vāmā Śaktirudīritā" meaning Vāmā Śakti *Śabdārtha*, i.e. word-meaning is attributed to be the cause of creation and the *Vāmā śakti* is *Brahma bindu*, the *Praṇava*.

Chinnamastā is the symbol of *Chinnayajña śīrṣa*. She is standing on the back of the white lotus, called navel and *amṛtasya-nābhi* in the Vedic language. This navel contains *Yonicakra* or wheel within the womb. It means to say that the navel is the first friction or *Bindu* and the *Yoni Cakra* is a symbol of three *guṇas*. The *dik* or direction is like a garment. The Moon, the Sun and the Fire-Eye symbolize *Icchā*, *jñāna* and *kriyā*. The act of beheading means the adoption of introvert feelings. The Yoginī, on one side, is red- complexioned which is *rajo-guṇa*, while the Dākinī is dark-coloured of *Tamoguna*. In between, She symbolizes *Sat Svarūpa* meaning self supporter.

1. Tripurā Stotra-28.

As the air, having no form remains in motion, She is also active even without a Head.

नाभौ शुभ्रसरोजवक्त्रविलसद् बन्धूकपुष्पारुणं
भास्वद्भास्करमण्डलं तदुतरे तद्योनि चक्रं महत्।
तन्मध्ये विपरीतमैथुन रत्प्रद्युम्नसत्कामिनी
पृष्ठस्थां तरुणार्ककोटिविलसत्तेजः स्वरूपां शिवाम्।

nābhau śubhrasarojavaktravilasad bandhūka-
puṣpāruṇam,
bhāsvadbhāskaramaṇḍalaṁ tadutare tadyoni cakraṁ
mahat.
tanmadhye viparītamaithuna ratpradyumnasatkāminī,
pṛṣṭhasthāṁ taruṇārkakoṭivilasattejaḥ svarūpāṁ
śivāṃ.

It is said in Kaṭhopaniṣad that one of the nerves of the heart, piercing the head, goes straight to the *Brahmalok*; from this, the nectar on *amṛta* oozes out and one gets liberation after tress passing it.

शतं चैका हृदयस्य नाड्यस्तासां मूर्धानमभिनिः सृतैका,
तयोर्ध्वमापन्नमृतत्त्वमेति विष्वङ्न्या उत्क्रमेणा भवन्ति॥

śataṁ caikā hṛdaysya nāḍyastāsaṁ mūrdhānama-
bhiniḥ sṛtaikā,
tayordhvamāpannamṛtattvameti viṣvaṅnyā
utkrameṇabhavanti.

Taittarīyāraṇyaka declares 'Vyapohya Śīrṣakapāle'. It implies that the Kuṇḍalinī relishes Her union with the Mahāśiva after piercing through the skull. In this way, Chinnamastā is also a Vedic symbol of Yogamudrā who stands for dispelling the fear of death.

With this point in view, Gorakhasaṁhitā (2/79) declares that the worship of Chinnamastā is always bliss-giving as the

Mother Superior benedicts on Her devotees dharma, *kāma* and grace through Her Iḍā, Piṅgalā and Suṣmanā Form (three in One), where the adorers worship Her sitting on the white lotus-navel shining with the sunny rays. Thus, She blesses us with *jñāna mudrā* benedicting on us the boon of inmortality.

नाभौशुभ्रारविन्दं तदुपरि विमलं मण्डलं चण्डरश्मेः,
संसारस्यैकरूपां त्रिभुवनजननीं धर्मदात्रीं नराणाम्।
तस्मिन् मध्ये त्रिमार्गे त्रितमतनुधरां छिन्नमस्तां प्रशस्तां,
तां वन्दे ज्ञानरूपां मरणाभयहरां योगिनीं योगमुद्राम्।

nābhauśubhrāravindaṁ tadupari vimalaṁ maṇḍalaṁ caṇḍaraśmeḥ,
saṁsārasyaikarūpāṁ tribhuvanajananīṁ dharma-dātriṁ narāṇāṁ.
tasmin madhye trimārge tritamatanudharāṁ chinnamastāṁ praśastāṁ,
tāṁ vande jñānarūpāṁ maraṇabhayaharāṁ yoginīṁ yogamudrāṁ.

Dhūmāvatī symbolizes the quality of resoluteness. Her Crow-Formed chariot stands for one's mind which is ever restless and dissatisfied. The Tamomayi Intellect or ardent ignorance represents the smoky body. The animal instincts or crude states of the adorer such as hunger, thirst, clash, poverty are its activities. In other words, they are *Kadru* in the Vedic terminology. That gives birth to the demons like Vṛka, Stena, Ahi, Vṛttra etc. being devilish in nature, as the Ṛgveda (10/127/6) says—

यावया वृक्यं वृकं यवयस्तेनमूर्म्ये। अथा न सुतरा भव।

yāvayā vṛkyaṁ vṛkaṁ yavayastenamūrmye athā na sutarā bhava.

It is said in the Tantra granthas that Dhūmāvatī is Ugra Tarā Herself who is said to be Dhūmāvatī, owing to Her smoky complexion.

Durgā Saptaśatī calls them

bābhravī and Tāmasī—

मेधे सरस्वति वरे भूति वाभ्रवि तामसि। 11/23

medhe sarasvatī vare bhūti vābhravi tāmasi. 11/23

This Mother Goddess destroys all ills and diseases after She is pleased and, in Her anger, crushes all desires and comforts Her supported ones *sādhakas* are free from suffering and are enabled to support others after being prosperous.

रोगानशेषानपहंसितुष्टा,
रुष्टा तु कामान् सकलानभीष्टान्।
त्वामाश्रितानां न विपन्नराणां,
त्वामाश्रिता ह्याश्रयतां प्रयान्ति। 11।29

rogānaśeṣānapahaṁsituṣṭā,
ruṣṭā tu kāmān sakalānabhīṣṭān.
tvāmāśritānāṁ na vipannarāṇāṁ,
tvāmāśritā hyāśyayaratāṁ prayānti. 11/29

The Rātrisūkta of Ṛgveda addresses the Goddess as 'Sutarā' meaning One who takes us across the ocean comfortably. That's why She has been called Tārā or Tārinī in the Āgamas and She has also been called *Bhūti* as She relieves us from suffering and bestows us with comforts and luxuries.

उष ऋणेव यातय। ऋक्0 10।127।7

Uṣa ṛṇeva yātaya. Ṛg. 10/127/7

Gītā declares that 'धूमेनाव्रियते वह्नि Dhūmenāvriyati vahnie' i.e. ignorances envelopes knowledge as smoke envelops fire. Herein, Self has been enveloped by *kāma* or lust which is being destroyed by the light of the Goddess Mother; She is, therefore, known *Mokṣadā* as well meaning 'Giver of salvation.'

ज्योतिषा बाधते तमः। अपेदुहासते तमः। ऋक्0 10।127।2.3

jyotiṣā vādhate tamaḥ. apeduhāsate tamaḥ.

Ṛg. 10/127/2.3.

Āgamas predict very forcefully—

क्षुत्पिपासार्दिता नित्यं भयदा कलहास्पदा।

kṣutpipāsārditā nityaṁ bhayadā kalahāspadā.

The Mother Divine, named Bagalā is speech or *Vāṇī* Herself. We meditate on Her Form holding tongue in Her left hand and mace in the right hand She is clad in yellow garments and seated on the jewelled seat of the nector-ocean. The Bagalā Stotra's Uttarakhaṇḍa of Rudrāyamala syas :—

सौवर्णासनसंस्थितां त्रिनयनां पीतांशुकोल्लासिनीम्,
हेमाभाङ्गरुचिं शशांकमुकुटां सच्चम्पकस्रग्युताम्।
हस्तैर्मुद्गरपाशवज्ररसनाः संविभ्रतीं भूषणैः,
व्याप्ताङ्गी बगलामुखीं त्रिजगतां संस्तंभिनीं चिन्तयेत्॥

soauvarṇāsanasaṁsthitāṁ trinayanāṁ
pītāṁśukollāsinīṁ,
hemābhāṅgaruciṁ śaśāṅkamukuṭāṁ
saccampakasragyutāṁ.
hastairmudgarapāśavajrarasanāḥ saṁvibhrautīṁ
bhūṣaṇaih.
vyāptāṅgī bagalāmukhīṁ trijagatāṁ
saṁstaṁbhinīṁ cintayet.

It means to say that the *Brahma-randhra* is the ocean and the *Sahasrāra* is the throne and the *Bindu* is the Union, where the Fire-formed Kuṇḍalinī is seated. Her four arms represent four stages of Parā, Paśyanti, Madhyamā and Baikharī. Her mace is Her speech and Her trap represents Her sweetness of Nature. The Control of Tongue is Her full action and Her yellow dress stands for stability as well as rythmic meters 'पीतवस्त्रेण छन्दसां ग्रहणं छादकत्वात्' Pītavastreṇa

chandasāṁ gṛhaṇaṁ chādakatvāt, Her crown means the Supreme seat Ṛg. Yajuḥ, Sām are Her three eyes or the states of Jāgrat, Svapna, Suṣupti. She Herself is Turīyā. Her Moon-crown represents the sixteen *Kalās* and Her gold ear-rings symbolizes liberation and enjoyment. The Pītāmbarā Pīṭha Svāmi jī calls the Goddess Mother by the name of Bagalā on the basis of 'परोक्ष प्रिया हि देवा: Parokṣa priyā hi devāḥ'. Bugala is the Gives of eloquence therefore Bagala means 'बगं वाचं लातीति बगलां Bagaṁ vācaṁ lātīti Bagalāṁ.[1]

All the letters right from *a* to *kṣa* are bathed in nectar and therefore, pure in nature. It is said that those nectared drops which ooz out of the crescent Moon seated in the skull above the *Ājñācakra*, are transformed into letters while reaching other *cakras*. The Mother Bagalā resides in this very ocean of the Nectarine of letters.

अकारादिक्षरान्तैर्वर्णैरत्यन्तनिर्मलै:,
अशेषशब्दैर्या भाति तामानन्दप्रदां नुम:। सू0 सं0 यज्ञ0 47 प्र0.

आधारदिषट् कमलदलेषु पातिता द्वादशान्तस्थित चन्द्रमण्डलात्सृता अमृतविन्दवोऽकारादि क्षकारान्तवर्णात्मनापरिणता:।[2]

akārādikṣarāntairvaṇairatyantanirmalaiḥ,
aśeṣaśabdairyā bhāti tāmānandapradāṁ numaḥ.
Su. Saṁ. Yagya. 47, Pra.

adhāradiṣaṭ kamaladaleṣu pātitā dvādaśāntasthita candramaṇḍalātsṛtā amṛtavindavo kārādi kṣakārānta-varṇātmanāpariṇatāḥ.[2]

Tantrāntara hold the view that nine letters—Yakārādi are yellow-coloured. While kṣakāra etc. are red :—

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1. Śrī Bagalāmukhī Rahasyaṁ, p. 281.
2. Mantra aur Mātrikaon kā Rahasya, Dr. Shiv Shankar Avasthi, p. 114.

यादयो नवपीता स्युः क्षकारस्त्वरुणोमतः।

yādayo navapītā syuḥ kṣakārastvaruṇomataḥ.

Campaka is yellow and red in colour; therefore, She wears in her neck a garland of campaka flowers: *Kṣa Bindu* is local and treated as 'Sumeru' (the chief head) as well. She is the Brāhmī Bhuvaneśvarī who is Red-Complexioned and compared with the radiance of the rising day. She is supposed to be wearing the Moon-Crown and holding trap and good in Her hands alongwith Her three eyes. If Her trap signifies ignorance, Her good symbolizes knowledge. The three eyes are *Icchā*, *Kriyā* and knowledge or three *guṇas*. The crown of Moon is Sun and Her breasts are Fire and Moon (Agni and Soma) or Her crown is metre (*Chanda*) and her breasts represent Mantra and Brāhman part.The Mother Bhuvaneśvarī is *Vāk*. The trap and good are Her name and form. In this way, Bhuvaneśī is controlling the Universe by being *Vāk*, Mind and *Prāṇa*, i.e. Vital Body.

Bhairavī is One who appearse the minds disturbed by terrific deeds created by Time. She is Red in colour which symbolizes *Vimarśa* (darkness or trial). Her skull garland signifies the *varṇa-mālā* (the necklace of letters). Her blood-stained Breasts represent the creative action of the *rajoguṇa*. The Book in Her hand symbolizes *Brahma-Vidyā* and Her three eyes are three Vedas, while Her smile signifies Compassion.

उद्यदभानुसहस्त्रकान्तिमरुणक्षौमां शिरोमालिकां,
रक्तालिप्तपयोधरां जपवटीं विद्यामभीतिं वराम्।
हस्ताब्जैर्दधतीं त्रिनेत्रविलसद् वक्त्रारविन्दश्रियं,
देवीं बद्धहिमांशुरत्नमुकुटां वन्दे सुमन्दस्मिताम्।

udyatbhānusahasrakāntimaruṇakṣaumāṁ śiromālikāṁ.
raktāliptapayodharāṁ japavāṭīṁ vidyamabhītiṁ varāṁ.

hastābjairdadhatīṁ trinetravilasad vaktrāravindaśriyaṁ,
devīṁ baddhahimāṁśuratnamukuṭāṁ vande
sumandasmitāṁ.

That's why, the Āgama books say :—

चितिः प्रत्यवमर्शात्मा परावाक् स्वरसोदिता,
स्वातन्त्र्यमेतन्मुख्यं तदैश्वर्यपरमात्मनः।
सा स्फुरत्ता महासत्ता देशकालाविशेषिणी,
सैषा सारतया प्रोक्ता हृदयं परमेष्ठिनः। ई0 प्र0 1/5/10

citiḥ pratyavamarśātmā parāvāk svarasoditā,
svātantryametanmukhyaṁ tadaiśvaryaparamātmanaḥ.
sā sphurattā mahāsattā deśakālāviśeṣiṇī.
saiṣā sāratayā proktā hṛdayaṁ parameṣṭhinaḥ.
Ī. Pra. 1/15/10

The Universal Mother, Mahāsiddha Matṛkā in the form of *Praṇava* (one word alone) is illuminating all the three universes with Her moon-light which will be dissolved in Her alone. All the sixteen letters right from *a* to *Visarg* (:) are known as *Bhairava* and the letters from *ka* to *kṣa* (क से क्ष) are called *Yoni* or Bhairavī. This idea has been approved in the first chapter of 'Svachandodyota' :—

आदिः प्रथमोवर्जः साक्षात् भैरवः क्षकारेण, भैरवी मातृकाधिष्ठातारं भैरवं प्रपूजयेत्।
ādiḥ prathamovargaḥ sākṣāt bhairavaḥ kṣakāreṇa.
bhairavī matṛkādhiṣṭhātāraṁ bhairavaṁ prapujayet.

Bhairavī is Umā in Her Yogiśvarī From as said in Svachandabhairava tantra :—

आदिः षोडशभेदेन साक्षाद्वै भैरवः स्मृतः,
कवर्गश्चटवर्गौ च तपयाः शस्तथैव च। 1।32।
संहारेण समोपेता योनिर्वै भैरवी स्मृता,
मातृका भैरवं देवमवर्गेणा प्रपूजयेत्।1।33।

ādiḥ ṣoḍaśabhedena sākṣādvai bhairavaḥ smṛtaḥ.
kavargaścaṭavargau ca tapayāḥ śastathaiva ca. 1/132.
saṁhāreṇa samopetā yonirvai bhairavī smṛtā,
mātṛkā bhairavaṁ devamavargeṇa prapūjayet. 1/33.

That's why, while adoring Bhairavī, She is considered to be the Subtle *Vāk* and the cause of the whole Universe.

स्थूलां वदन्ति मुनयः श्रुतयो गृणन्ति,
सूक्ष्मां वदन्ति वचसामधिवासमन्ये।
त्वां मूलमाहुरपरे जगतां भवानि,
मन्यामहे वयमपारकृपाम्बुराशिम्॥

sthūlāṁ vadanti munayaḥ śrutayo gṛṇanti,
sūkṣmāṁ vadanti vacasāmadhivāsamanye.
tvāṁ mūlamāhurapare jagatāṁ bhavāni,
manyāmahe vayamapārakṛpāmburāśim.

There have been several kinds of Bhairavī, i.e. Siddhi Bhairavī, Caitanya Bhairavī, Bhuvaneśvarī Bhairavī, Kamaleśvarī Bhairavī, Śatakūtā Bhairavī, Nityā Bhairavī, Kauleśi Bhairavī, Rudra Bhairavī, Siddhi Bhairavī belongs to the Uttrāmnāya pīṭha, while Nityā Bhairavī, belongs to Paścimāmnāya whose Adorer is Śiva Bhagavān Himself. Lord Viṣṇu always worships Bhadra Bhairavī who is throned in South. Baṭuka is the Bhairava of Bhairavī. According to Muṇḍamālā Tantra, Bhairavī and Nṛsiṁha are considered to be identified with each other.

Mātaṅgī is also called 'Ucchiṣṭa Cāṇḍālinī' who is the chief Deity of the South and Paścimāmnāya. Her different names are Rājamātaṅgī, Sumukhī, Vaśyamātaṅgī, Karṇa-mātaṅgī etc. Mātaṅgi's Bhairava is known as Mataṅga. According to Sammohana Tantra, Mataṅga was born of the Mother Tripurasundarī's eye-glow while being pleased with the *tapasyā* of Ṛṣi Mataṅga in the Kadamba Vana. He is

dark-complexioned and renowned as Rāja Mātaṅginī. She is said to be the daughter of Muni Mataṅga as per details of Brahmayāmalā, while Prāṇatoṣiṇī gives a detailed account thus :—

अथ मातङ्गिनी वक्ष्ये क्रूरभूतभयङ्करीम्।
पुरा कदम्ब विपिने नानावृक्षसमाकुले।
वश्यार्थं सर्वभूतानां मतङ्गो नामतो मुनिः।
शतवर्षसहस्राणि तपोऽतप्यत सन्ततम्।।
तत्र तेजः समुत्पन्नं सुन्दरी नेत्रतः शुभे।
तेजोराशिरभूत्तत्र स्वयं श्रीकालिकाम्बिका,
श्यामलं रूपमास्थाय राजमातङ्गिनी भवेत्।।

atha mātaṅginī vakṣye krūrabhūtabhayaṅkarīṁ.
purā kadamba vipine nānāvṛkṣasamākule.
vaśyārthaṁ sarvabhūtānāṁ mataṅgo nāmato muniḥ.
śatavarṣasahasrāṇi tapo'tapyata santataṃ.
tatra tejaḥ samutpannaṁ sundarī netrataḥ śubhe.
tejorāśirabhūttatra svayaṁ śrīkālikāmbikā,
syāmalaṁ rūpamāsthāya rājamātaṅginī bhavet.

It shows that there is an absolute similarity among Kālikā, Tripurā and Mātaṅgī. The aim of this adoration is *Vāksiddhi* or realization of speech. As such, Mātaṅgī is adored as the Giver of Speech, as said in Puraścaryārṇava :—

अक्षवक्ष्ये महादेवीं मातङ्गीं सर्वसिद्धिदाम्;,
अस्याः सेवनमात्रेण वाक्सिद्धिं लभते ध्रुवम्।

akṣavakṣye mahādevīṁ mātaṅgi sarvasiddhidāṃ.
asyāḥ sevanamātreṇa vāksiddhiṁ labhate dhruvaṃ.

While looking at Her gross-formed symbolical system, it can easily be confirmed that She also represents the Idol of Vākdevatā.

श्यामाङ्गीं शशिशेखरां त्रिनयनां रत्नसिंहासन स्थिताम्।

वेदैर्बाहुदण्डैरसिखेटकपाशाङ्कुशधराम्॥

śyāmāṅgīṁ śaśiśekharāṁ trinayanāṁ
ratnasiṁhāsana sthitāṁ,
vedairbāhudaṇḍairasikheṭakapāśāṅkuśadharāṁ.

The dark complexion represents the *Parāvāk Bindu* and its manifestation is in the form of Sun, Moon and Fire. The four Vedas are Her four arms, and Her weapons are stick, sword, trap and good. The trap is ignorance, while the good is knowledge. The collection of actions is stick, while Her sword represents touch, sound etc., i.e. the five elemental creation. The *Kadamba* forest represents the Cosmos. That's why, Brahmaloka has been called *Kadambagolakākāra* (round or Kadamba) in Yagarājopaniṣad.

कदम्बगोलकाकारं ब्रह्मलोकं व्रजन्ति ते। 30

kadambagolakākāraṁ brahmalokaṁ vrajanti te. [30]

The triangle, the jewelled Throne of Lord Śiva, is a deity in its gross form and a Yantra in its subtle form and the mere *bhāvanā* or feeling in a second person. The stick as Kāla or Time and the action or *kriyā* in the form of Her sword are also symbolized. The sword also stand for the *arddha-mātrā* (half a vowel mark in *Devanāgarī* or the fourth state of blessedness, i.e. *Turīya*. This stage is not easily attainable as it is a hard nut to crack. In Kaṭhopaniṣad it has been termed as *kṣurasyadhārā niśitāduratyayā*. In other words, it is the sword's edge and hardly attainable. Vāyu Purāṇa call it.

एकाक्षरब्रह्मगुहानिविष्ट–Ekākṣarabrahmaguhāniviṣṭa meaning One syllable ॐ residing in the cave of Brahma as clearly said :—

ओमित्येकाक्षरं ब्रह्मगुहायां निहितं पदम्। 20\6-12

omityekākṣāraṁ brahmaguhāyāṁ nihitaṁ padaṁ.
20/6-12.

Here, Guhā refers to the triangle or Ekākṣara-placed *Bindu*. Mātaṅgī is the Sarasvatī of the Vedic followers. Four breasts in place of four arms have been imagined in Vṛhadāraṇya, as said :—

वाचं धेनुमुपासीत्। तस्याश्चत्वारस्तनाः स्वाहाकारो वषट्कारो हन्तकारः स्वधाकारस्तस्या द्वौ स्तनौ देवा उपजीवन्ति। हन्तकारमनुष्याः स्वधाकारं पितरः। 5।8।1

vācaṁ dhenumupāsīt. Tasyāścatvārastanāḥ svāhākāro vaṣaṭkāro hantakāraḥ svadhākārastasyā dvau stanau devā upajīvanti. hantakāramanuṣyāḥ svadhākāraṁ pitaraḥ. 5/8/1

In other words, gods are satsified with *svāhā*, and Vaṣaṭ, men are satisfied with *hantakāra* and forefathers, with svadhā. It means to say that She is the Fullfiller of sacrificial activities. She is holding a *Vallaki* (a kind of instrument) in Her hand while educating a parrot announcing the seed-mantra *Hrīṁ*. The lotus in Her hand symbolizes the Creation. Her conch-shell stands for *Brahma-randhra* or the suture on top of the head and lovely represents nector or bliss Her red garment signifies fire of knowledge. The Parrot represents the *jīva* chanting 'ॐ' the one worded syllable (Ekākṣara). From the point of view of the Vākdevī, Mātaṅgi symbolizes Grammer, while the parrot stands for education. *Vallakī* (a kind of instrument) is Nirukta; lotus is astrology and the conch-shell is Kalpa-sūtra Her four arms are the four Vedas. Durgā Saptaśatī meditates on the Form of Mātaṅgī in this way :—

ध्याये रत्नपीठे शुककलपठितं शृण्वतीं श्यामलाङ्गीम्,
न्यस्तैकाङ्घ्रिं सरोजः शशिशकलधरां वल्लकीं वादयन्तीम्।
कह्लाराबद्धमालां नियमितविलसच्चूलिकां रक्तवस्त्रम्,
मातङ्गी शङ्खपात्रां मधुरमधुमदां चित्रकोदभासिभालाम्॥

dhyāye ratnapīṭhe śukakalapāṭhitaṁ śṛṇavatīṁ
śyāmalāṅgīṁ.
nyastaikaṅghriṁ sarojaḥ śaśiśakaladharāṁ vallakīṁ
vādayantīṁ.
kalhārabaddhamālāṁ niyamitavilasaccūlikāṁ
raktavastrāṁ,
mātaṅgīṁ śaṅkhapātrāṁ madhuramadhumadāṁ
citrakodabhāsibhālāṁ.

Mātaṅgī Herself is called Kamalā or Lakṣmī being the embodiment of wealth and prosperity. If Mātaṅgī plays on *Vallakī* (musical instrument), Lakṣmī is also exposed playing on Vīṇā, a kind of musical instrument, as said in the Viṣṇu Khaṇḍa of Skanda Purāṇa.

वाम पार्श्वगता लक्ष्मीः संश्लिष्टा पद्मपाणिना।
वल्लकीवादनपरा भगवन्मुखलोचना।। 10/34

vāma pārśvagatā lakṣmīḥ saṁśliṣṭā padmapāṇinā.
vallakīvādanaparā bhagavanmukhalocanā. 10/34.

In other words, Lakṣmī seated on the left side of Viṣṇu is playing on Vīṇā (the musical instrument with Her lotus hand). Her physical radiance is gold-like pleasing. She is clad in red silk *sāḍī* with gold-studded crown on Her head, holding two, lotuses in Her left handes and *abhaya-mudrā* in Her right hand and being bathed by four white-elephants through gold pitchers, water. Her *āsana* or seat is red lotus She has been proclaimed as the spouse of the Supreme Man (*Parama puruṣa*) as said 'श्रीश्चतेलक्ष्मीश्चपत्न्यो śrīścate-lakṣmīścapatnyo'. Her association with horses, chariots and elephants symbolizes regal glory; as such the use of Rāja Lakṣmī has been made in tune with Rāja Mātaṅgī. Her lotus seated *svarūpa* has been glorified by Śrutis :—

कासी स्मितां हिरण्यप्राकारामार्द्रां ज्वलन्तीं तृप्तां तर्पयन्तीम्,
पद्मे स्थितां पद्मवर्णां तामिहोपाह्वये श्रियम्।

अश्वपूर्वां रथमध्यां हस्तिनादप्रबोधिनीम्,
श्रियं देवींमुपाह्वये श्रीर्मादेवी जुषुताम्॥

kāsī smitāṁ hiraṇyaprākārāmārdrāṁ jvalantīṁ tṛptāṁ tarpayantīṁ.
padme sthitāṁ padmavarṇāṁ tāmihopāhvaye śriyaṃ.
aśvapūrvāṁ rathamadhyāṁ hastinādaprabodhinīṁ.
śriyaṁ devīṁmupāhvaye śrīrmādevī juṣutāṃ.

The existence of both Gaja-Lakṣmī and Śrī Devī has been well-preserved in Indian art. They have been seated on the altars of Bharahuta and Amarāvati in the centuries before the christ. The Goddess Mother has been shown in Her four Forms—One seated and three standing idols are there. Nearby is a different Goddess Idol bearing the engraved words *Śrī Mā*. A standing Gaja Lakṣmī-Idol on the lotus-altar of Śuṅga period in Bauddha Gayā has been excavated. Two elephants holding pitchers in their trunks are shown as pouring water on the Goddess Lakṣmī sitting on lotus in the arches of Sāñcī.[1] Even Buddhist artists have drawn inspiration from them. Śrī and Gajalakṣmī stone Idols have been available right from the age of centuries before the christ upto the middle age.

The Prādhānika Rahasya or the Mystery-Analysis of Saptaśati glorifies Mahā Lakṣmī as the *Pradhāna Prakṛti* on the chief of all the *avatāras*.

सर्वस्याद्या महालक्ष्मीस्त्रिगुणा परमेश्वरी,
लक्ष्यालक्ष्यस्वरूपा सा व्याप्य कृत्स्नं व्यवस्थिता।

sarvasyādyā mahālakṣmīstriguṇā parameśvarī,
lakṣyāllkṣyasvarūpā sā vyāpya kṛtsnaṁ vyavasthitā.

Her four hands are holding, *Mātuliṅga* a kind of lemon-tree, mace, shield and drinking vissel and Her head is bedicked

1. Prācīna Bhāratīya Mūrtivijñāna-Dr. Vāsudeva Upādhyaya, p. 140.

with serpents, *liṅga and yoni*, i.e. male and female parts. Accordingly to Bhuvaneśvarī Saṁhitā, Her *Matulinga* represents the jīva's actions mace symbolizes the power of action, i.e. *kriyāśati*. shield stands for power of knowledge, i.e. *jñānaśatki* and drinking-vessel signifies the fourth state of blessedness, i.e. *Turīya vṛtti* or the *Sat-Cit-Ānanda svarūpa*, while the serpents stand for Kāla or Time, womb symbolizes Nature and the liṅga, i.e. phallus signifies Puruṣa, as declared herein—

मातुलिङ्गं गदां खेटं पानपात्रं च विभ्रती,
नागं लिङ्गं च योनिं च विभ्रती नृप मूर्द्धनि॥ ।5।
तप्तकाञ्चनवर्णाभा तप्तकाञ्चनभूषणा। ।6।

mātuliṅgaṁ gadāṁ kheṭaṁ pānapātraṁ ca vibhratī,
nāgaṁ liṅgaṁ ca yoniṁ ca vibhratī nṛpa mūrddhani.
taptakāñcanavarṇābhā taptakañcanabhūṣaṇā.

Even Rūpa maṇḍana, a book of iconography belonging to the ancient age, mentions about Mahā Lakṣmī holding in Her hands triad, shield, drinking vessel, serpent etc.

वरं त्रिशूलं खेटञ्च पानपात्रं च विभ्रती,
नीलकण्ठ तथा नागा महालक्ष्मीः प्रकीर्त्तिताः।

varaṁ triśūlaṁ kheṭañca pānapātraṁ ca vibhratī.
nīlakaṇṭha tathā nāgā mahālakṣmīḥ prakīttitāḥ.

This has also been, supported by Aparājitapṛcchā of Śrī Bhuvana Deva, although Rūpamaṇḍana (5/59, 60). While discussing about the Idol of Kalhāpura-Mahā Lakṣmī, shows Her lower right hand holding drinking-vessel, the upper right hand holding mace, the left upper hand holding a mace and the lower hand holding the Coconut fruit.

दक्षिणाधः करेपात्रमूर्ध्वे कौमोदकी भवेत्,
वामोर्ध्वे खेटकं धते श्रीफलं तदधः करे।

dakṣiṇādhaḥ karepātramūrdhve kaumodakī bhavet.

vāmordhve kheṭakaṁ dhate śrīphalaṁ tadadhaḥ kare.

Mahā Lakṣmī has been recognized as the Vaiṣṇavī Supreme Power, as delcared by Lakṣmī Tantra :—

नित्यनिर्दोषनिस्सीम कल्याणगुणशालिनी,
अहं नारायणी नाम सा सत्ता वैष्णवीपरा।3।1

nityanirdoṣanissīma kalyāṇaguṇaśālinī.
ahaṁ nārāyaṇī nāma sā sattā vaiṣṇavīparā. 3/1.

The Divine Śakti Mahā Lakṣmī has been invested with five activities, e.g. disappearance creation, preservation, dissolution and grace.

तिरोभावस्तथा सृष्टिस्थितिस्संहृतिरेव च,
अनुग्रह इति प्रोक्तं मदीयं कर्मपञ्चकम्। ल0 तं0 12।

tirobhāvastathā sṛṣṭisthitissaṁhṛtireva ca,
anugraha iti proktaṁ madīyaṁ karmapañcakaṃ.12

Disappearance refers to the *jīva's* act of covering Itself with ignorance and grace means liberation, while other three are very clear. The Vaiṣṇavāgamas recognize the Goddess Lakṣmī as the Power of Liberation also along with Her Power of Wealth. Vāgambhṛni Sūkta declares Ḥer to be the Bestower of knowledge, the Protector and the Giver of wealth. Lakṣmī-Tantra clarifies the word *purutrā* or *rakṣa* by saying that it means liberation.

लक्ष्म्या सह हृषीकेशो देव्या कारुण्यरूपया,
रक्षक सर्वसिद्धान्ते वेदान्तेषु च गीयते।।

lakṣmyā saha hṛṣīkeśo devyā kāruṇyarūpayā,
rakṣaka sarvasiddhānte vedānteṣu ca gīyate.

Although, *Vaiṣṇavācāryas* feel that liberation is granted mainly by Lord Hṛṣikeśa or Viṣṇu, but He is always coupled with Lakṣmī, who ever declares the fact that She is the Doer

of all the acts of Viṣṇu. It is, therefore, rightly said that whatever She does is done by Him alone. It implies the fact that as the Fire, burns, due to its innate Śakti, similarly, Lord Viṣṇu creates the world by His Śakti Lakṣmī.

निर्दोषो निरधिष्ठेयो निरवद्यस्सनातनः,
विष्णुर्नारायणः श्रीमान् परमात्मा सनातनः।
सर्वकार्यकरी साहं विष्णोख्यय रूपिणः।
व्यापारस्तस्य देवस्य साहमस्मि न संशयः।
मयाकृतं हि यत्कर्म तेन तत्कृतमुच्यते॥

nirdoṣo niradhiṣṭheyo niravadyassanātanaḥ,
viṣṇurnārāyaṇaḥ śrīmān paramātmā sanātanaḥ.
sarvakāryakarī sāhaṁ viṣṇokhyaya rūpiṇaḥ.
vyāpārasasya devasya sāhamasmi na saṁśayaḥ.
mayākṛtaṁ hi yatkarma tena tatkṛtamucyate.

In this way, all the ten Mahāvidyā known as Daśa Mahāvidyā from Kālī upto Kamalā are the symbolical creations of different stages pertaining to creation, preservation, disolution, evoluation, control, birth and death, ups and downs, bondage and liberation, as supported by Vedas and Purāṇas. The statues of Kālī, Tārā and Lakṣmī had been created during the middle ages under the impact of Hindu and Buddha worshippers. The standing statues of Tārā have been found from Nālandā. The credit of making metalled statues of Ugra Tārā, Ekjaṭā, Vaiśya Tārā, Sitā Tārā, Lāla Tārā, and Durakulā Tārā (shown in Nepalese paintings) goes to the Eastern side of India, as discussed in Sādhana Mālā. However, the ancient traces of Kālī-statues are hardly available. Only one stone of Pālyuga exhibiting Kālarātri along with Nava Durgās has been available. Also, Kālī has been found engraved on the Khajuraho temple stones showing Her holding blood-vessel and mace and the other statue shows Her holding

dagger, skull and man's skull.[1] Later, Kālī idols were made in Calcutta and Mithilā. Dr. Vāsudeva Upādhyāya has compared the statue of One of the Dasamahāvidyās (Śiva liṅga-facing Goddess) with Tripurā available in Dacca.[2] Other Dasamahāvidyā Statues have not been available so far.

1. Prācīna Bhāratīya Mūrti Vijñāna, p.138.
2. *Ibid.* p. 141.

11

UPĀSANĀ-KRAMA

THE ORDER OF WORSHIP

There can be two orders of Daśamahāvidyā-upāsanā from the worship point of view, e.g. Birth order and Dissolution order. The birth order begins from Kālī and culminates into Mahālakṣmī and the Dissolution order begins with Kamalā and ends in Kālī. The first one is known as the *Pravṛtti-Krama*, i.e. the order of attachment to the world and the second one is called the *nivṛtti krama*, i.e. order of salvation. It is advised for the householders to follow the first one and the renounced worshippers to follow the second one. According to Dr. Prabhāta Chandra Chakravarti, Kālī Tattva can be determined as the state of culmination or Śeṣ-āvasthā of *Sādhanā*. A *Sādhaka* reaches this stage after being purged of all *vikāras* or material ills. Those who consider Daśamahāvidyā as different stages of *Sādhanā*, take each stage right from Kamalā to Kālī as an Idol of a *jīva*'s enjoyment. By the grace of the Guru, One is enabled to ascend upward on the path of *Sādhanā* following the Guru's Commands and giving up the domain of enjoyment and finally going beyond the knots of bondage by crushing them one by one, attains the Supreme Reality in *Kālī Tattva* or, the stage of *Apunarāvṛtte* in the Vedic terminology. This is the highest attainment of *Kālī tattva* one is enabled to reach the stage of *sādhana*, where one is free from the shackles of birth and death ect. In this state of the hightest *Īśvara-koṭi*' from the *Jīva koṭi*, i.e. divinity from humanity. It is impossible to

attain the state of the highest Conciousness of Timelessness without doing away with one's *Vāsanās* or *Cittavṛttis* or inner desires. Kālikā adopts the Form of Dissolution just for revealing this secret of Here worship.[1] During the *Pravṛtti*-order, the Formless Form is brought to grossness, while, 'the *Nivṛtti*-order' takes the worshipper from the Form to the Formlessness. Kālī is Formless and Motionless, while Kamalā is ever in From and Motion. That's why, Kulārṇava Tantra declares the fact :—

अरूपं भावनागम्यं परं ब्रह्मकुलेश्वरि,
अरूपां रूपिणीं कृत्वा कर्मकाण्डरता नराः।

arūpaṁ bhāvanāgamyaṁ paraṁ brahmakuleśvari,
arūpāṁ rūpiṇīṁ kṛtvā karmakāṇḍaratā narāḥ.

To pronounce Kālī having ten faces and ten arms means to expose Her Universal expansion. She is said to be the Motionless State of Brahma by comparing Her formlessness with darkness and Form with Fire, as declared by the Śruti :—

तदेवाग्निस्तदादित्यस्तद्वायुश्चन्द्रमाः।
तदेव शुक्रं तद् ब्रह्म। यजु0 31।1

tadevāgnistadādityastadvāyuscandramāḥ.
tadeva śukram tad brahma. Yaju. 31/1

One who is desirous of *siddhis* (attainments) ought to worship Kālī, but without understanding the mysteries of Her Nature, One's *Sādhanā* goes in vain, as one fails to see one's form in minor without one's eyes. Śaktisaṅgama Tantra mentions in the Tārākhaṇḍa (1/68) :—

कलौ कालीं विहायाथ यः कश्चित्सिद्धि कामुकः
स चक्षुषा विना रूपं दर्पणे द्रष्टुमिच्छति।

kalau kālīṁ vihāyātha yaḥ kaścitsiddhi kāmukaḥ,
sa cakṣuṣā vinā rūpaṁ darpaṇe draṣṭumicchati.

1. Śakti-Aṅka Kalyāna, p. 536.

12

DAŚAMAHĀVIDYĀ AS VAIṢṆAVĪ SĀDHANĀ

The three steps of the Vedic Viṣṇu (Āditya) are earth, space and heaven.

इदं विष्णुर्विचक्रमे त्रेधानिदधेपदम्, समूढमस्य पांसुरे।
ऋक्0 1/22/17

idaṁ viṣṇurvicakrame tredhānidadhepadaṃ samūḍhamasya pāṁsure. Ṛk. 1/22/117.

The Viṣṇu has ten arms which are taken to be ten directions.

यस्येमा प्रदिशो यस्य बाहू। ऋक्0 10/12/14

yasyemā pradiśo yasya bāhū. Ṛk. 10/12/14

Viṣṇupurāṇa affirms the fact that Viṣṇu's ten arms are the ten directions.

दिशश्चतस्त्रव्ययवाहवस्ते। 5/4/86

diśaścatasravyayavāhavaste. 5/4/86

Viṣṇu is called the Master of all the gods as He is all-pervading.

विष्णुः परमः तदन्तरेण सर्वा अन्यादेवताः। (ऐतरेय 1/1)

viṣṇuḥ paramaḥ tadantareṇa sarvā anyādevataḥ.
Aitareya 1/1

Viṣṇu is the Supreme Power and the directions are His Mahāvidyās. If He is Kāla or Time, the ten arms in the form

of ten *dik* or direction are His Powers. They colletively get involved in the acts of creation, preservation and destruction. Therefore, Viṣṇu Himself is the Doer of all the three activities, as Viṣṇu Purāṇa says :--

सृष्टि स्थित्यन्तकारणीं ब्रह्माविष्णुशिवात्मिकाम्,
स संज्ञां याति भगवान् एक एव जनार्दनः।
सृष्टा सृजति चात्मानं विष्णुः पाल्यं पाति च,
उपसंह्रियते चान्ते संहर्त्ता च स्वयं प्रभुः। 1/2/66-67

sṛṣṭi sthitantyakārinīṁ brahmāviṣṇuśivātmikāṁ,
sa saṁjñāṁ yāti bhagavān eka eva janārdanaḥ.
sṛṣṭā sṛjati cātmānaṁ viṣṇuḥ pālyaṁ pāti ca,
upasaṁhriyate cānte saṁharttā ca svayaṁ prabhuḥ.
1/2/66-67.

As Mahāśakti is red, dark, white, and yellow in colour, Viṣṇu is also said to be white in Satyuga, red in Tretā Yuga, yellow in Dvāpara and dark in Kaliyuga. In tune with Nārada Purāṇa (41/13-22), Rūpa Maṇḍana declares the fact about the formation of Viṣṇu-Idol that the Idols of Vāsudeva, Saṅkar-ṣaṇa, Pradyumna and Aniruddha ought to be made of white red, yellow and dark colours respectively during the four ages.

वासुदेवः संकर्षणः प्रद्युम्नश्चानिरुद्धकः,
श्वेतरक्तपीतकृष्णाः क्रमात् कलियुगादिषु। 3।1

vāsudevaḥ saṅkarṣaṇaḥ pradyumnaścāniruddhakaḥ,
śvetaraktapītakṛṣṇāḥ kramāt kaliyugādiṣu. 3/1

'Aparājita Paripṛcchā' imagines the Multifarious Formed Viṣṇu having twelve hands, Rūpa Maṇḍana also depicts Viṣṇu holding mace, sword, disc, stone, good, arrow, couch-shell, bow, lotus, stick and trap in right and left hands respetively.

दक्षिणे तु गदा खड्गौ चक्रं वज्राङ्कुशौ शरः,
शङ्खः खेटं धनुः पद्मं दण्डपाशौ च वामतः। 3/59

dakṣiṇe tu gadā khaḍgau cakraṁ vajrāṅkuśau śaraḥ,
śaṇkhaḥ kheṭaṁ dhanuḥ padmaṁ daṇḍapāśau ca vāmataḥ. 3/59

These twelve numbers symbolize twelve months. Śatapatha calls Saṁvatsara as Prajāpati.

स एव संवत्सरः प्रजापतिः षोडशकलः। 14/4/3/22

sa eva saṁvatsaraḥ prajapatiḥ ṣoḍaśakalaḥ. (14/4/3/22).

The jīvas or beings get healthy or weak during a *saṁvatsaraḥ* alone. In fine, they are relaxed in a *saṁvatsara* during the span of day and night.

एष वै मृत्यु संवत्सरः एष हि मर्त्यानामहोरात्राभ्यामायुः क्षिणोति। शतपथ 18/4/3/1

eṣa vai mṛtu saṁvatsaraḥ eṣa hi martyānāmaho-rātrābhyāmāyuḥ kṣiṇoti. Śatapatha-18/4/3/1

Festival, union of day and night, Pūrṇimā and Amāvasyā are His four months. It is called *Tapaḥ* (penances) as it undergoes penances.

संवत्सरो वा तपोनवदशः। तस्य द्वादशमासाः षड्ऋतुवः संवत्सरः एव तपोनवदाशस्तद्यत्त माह तप इति संवत्सरो हि सर्वाणि भूतानि तपति। श0 ब्रा0 8, 4, 1, 4

saṁvatsaro vāva taponavadaśaḥ, Tasya dvādaśamā-sāḥ ṣaḍṛtuvaḥ saṁvatsaraḥ eva. taponavadāśastadyatta māha tapa iti saṃvatsaro hi sarvāṇi bhūtāni tapati. Śa. Brā. 8,4,1,4.

Saṁvatsara makes us all undergo penances as it is Tapaḥ Itself. It shows that the sun and saṁvatsara are identified with each other Viṣṇu, being associated with the Sun, may be called, Kāla or Time. In other words, Mahāśakti is taken to be ten-armed due to Her association with ten directions of Prajāpati and is called twelve-armed, when She is united

with *Kāla* or *Saṁvatsara*. That's why, Kāṭhaka Saṁhitā regards the wife of Viṣṇu as the Illuminator of all the ten directions by saying :—

विराड् दिशां विष्णुपत्न्यघोरास्येशाना सहसो या मनोता–

virāḍ diśāṁ viṣṇupatnyaghorāsyeśānā sahaso yā manota

It proves that the formation of Mahāvidyā is absolutely Vaiṣṇavī. This Vaiṣṇavī Mahāvidyā is called Bagalā Mukhī, others are Her attendants only. She is not onesided only as it has people due to Her predominance in the field of killing enemies or quality of distractions. The Tārā Khaṇḍa of Śaktisaṅgama Tantra has accepted the Mother Bagalā or Vaiṣṇavī Śakti in triple form, as it says :—

सत्ये काली च श्रीविद्या कमला भुवनेश्वरी,
सिद्धविद्या महेशानि त्रिशक्तिर्बगला शिवे।

satye kālī ca śrīvidyā kamalā bhuvaneśvarī,
siddhavidyā maheśāni triśaktirbagalā śive.

Even Yajurveda (5/23) addresses this Vaiṣṇavī Mahāśakti as Balagahā. It is said in Prāṇatoṣiṇī that the world had been terrorized in the Satyuga once upon a time. Lord Viṣṇu, then, pleased Tripura Sundarī by doing *tapasyā* near Haridrā pond in the interest of the universal, preservation. The Mother Divine, Tripurā, got pleased with His penances and calmed down the Typhoon manifesting Herself in the form of a Bagalā or a Duck. This is the glow of Lord Viṣṇu that has been amazing to the world.

पुराकृतयुगे देवि वातक्षोभ उपस्थिते।
चराचर विनाशाय विष्णुश्चिन्तापरायणः।
तपस्ययां च सन्तुष्टा महात्रिपुरसुन्दरी।
हरिद्राख्यं सरो दृष्ट्वा जलक्रीडापरायणा।
महापीतं हृदस्यान्ते सौराष्ट्रे बगलाम्बिका,

श्रीविद्या सम्भवं तेजो वितृम्भति इतस्तः।
ब्रह्मा सुविधा सञ्जाता त्रैलोक्यस्तम्भिनी परा।
तत्तेजो विष्णुजं तेजो विद्यानुविद्ययोर्गतम्।

purākṛtayuge devi vātakṣobha upasthite.
carācara vināśāya viṣṇuścintāparāyaṇāḥ.
tapasyayā ca santuṣṭā mahātripurasundarī.
haridrākhyaṁ saro dṛṣṭvā jalakrīḍāparāyaṇā.
mahāpītaṁ hṛdasyānte saurāṣṭre bagalāmbikā,
śrividyā sambhavaṁ tejo vitṛmbhati itastaḥ.
brahmā suvidyā sañjātā trailokyastambhinī parā.
tattejo viṣṇujaṁ tejo vidyānuvidyayorgataṁ.

In Tāṇḍya Mahābrāhmaṇa, *Vāk* has been declared as *saṁvatsara*, therefore, Bagalā has been associated with *Vāk*. *Vāk* (speech) has been Fire, Sun and Moon. This *Trio* has been called *Trit* in the Vedic terminology that keeps on shouting for 'Vṛhaspati', lying in the well. *Trit* has been considered to be the Kuṇḍalinī by the *Tāntrikas* and the well to be the *Mūlādhāra*. Vṛhaspati is supposed to be the balancing force in the form of a *Bindu*, the Lord of the Kuṇḍalinī. *Śaṁvatsara* always consists of a day and night.

एतावान् वै संवत्सरो यद् अहोरात्रे। कौ0 ब्रा0 17/5

etāvān vai saṁvatsaro yad ahorātre Kau. Br. 17/5

Ahau (day) is the Sun, while *Rātri* (night) is His wife (Moon). Tāṇḍya Brāhmaṇa also refers to Rātri as Viṣṇu's wife (Sun's wife).

एषा वै संवत्सरस्य पत्नी ययेवाष्टका।

eṣā vai saṁvatsarasya patnī yayevāṣṭakā.

This expression is also supported by a statement of Atharvaveda (3/10/3-4). Calling *Rātri* as the wife of Saṁvatsara.

संवत्सरस्य या पत्नी मा नो अस्तु सुमङ्गली,
संवत्सरस्य प्रतिमां या त्वां रात्र्युपास्महे।

saṁvatsarasya yā pātnī mā no astu sumaṅgalī,
samvatsarasya pratimāṁ yā tvāṁ rātryupāsmahe.

That's why, the manifestation of the Mother Divine, Bagalā, has been mentioned during the mid-night as per statement of *Prāṇatoṣiṇi* saying :—

तस्यामेवार्ध रात्रौ तु पीत हृदनिवासिनी।

tasyāmevārdha rātrau tu pīta hṛdanivāsinī.

Tāntrikas believe that Lord Viṣṇu's dark-complexioned limbs have given birth to the Mother as *Tāmasī* Goddess. Even Vedas declare Her to be the Daughter of Prajāpati and Indra and Soma (Moon) are Her sons.

इन्द्रपुत्रे सोमपुत्रे दुहितासि प्रजापतेः,
कामानस्माकं पूरय प्रतिगृह्णासि नो हविः। अथर्व0 3/10/3/13.

indraputre somaputre duhitāsi prajāpateḥ
kāmānasmākaṁ pūraya pratigṛhṇāsi no haviḥ.
Atharva 3/10/3/13

Later on, Purāṇas reiterated this fact by saying that Satī had been the daughter of Dakṣa Prajāpati and Gaṇeśa and Kārtikeya to be the sons of Mother Satī, reborn as Mother Pāravatī. Mahākālī and Mahālakṣmī are declared to be the effulgence of Lord Viṣṇu alone.

It can, therefore, be concluded that the concept of Daśamahāvidyā is purely symbolical and one can attain the stage of fruition, only after understanding their mystery. With this mystical point of view, the Tantra granthas have always advised us to keep this Vidyā as a Supreme secret.[1]

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1. महाविद्या कलौ देवि न देया यस्यकस्यचित्। ताराखण्ड, 58।54
Mahāvidyā kalau devi na deyā yasyakasyacit. Tārākhaṇḍa. 58/54.

13

THE MANIFESTATION OF MAHĀKĀLĪ

There has been a special purpose in the manifestation of Mahākālī, Mahālakṣmī and Mahāsarasvatī, as it is said in Cidambara Saṁhitā :—

या चिन्मयी परा देवी त्रिपुरा त्रिविधा भवत्,
देवकार्यसुसिद्ध्यर्थं असुराणां बधाय च।
महत्यापदि सम्प्राप्ते देवाः सन्तुष्टुवुर्भृशम्,
तदा सा चिन्मयी शक्तिः कालीरूपा बभूव ह।
सैव कालान्तरे लक्ष्मीस्तथैव च सरस्वती।

yā cinmayī parā devī tripurā trividhā bhavat.
devakāryasusiddhyarthaṁ asurāṇāṁ badhāya ca.
mahatyāpadi samprāpte devāḥ santuṣṭuvurbhṛśaṃ.
tadā sā cinmayī śaktiḥ kālīrūpā babhūva ha.
saiva kālāntare lakṣmī stathaiva ca sarasavatī.

In other words, the Consciousness. Incarnate Divine Mother manifested Herself in the Forms of Kālī, Lakṣmī and Sarasvatī for fulfilling, the gods' deeds. This Divine Birthless Prakṛti has been even defined as Red, white and Dark complexioned in Śvetāśvetava Upaniṣad (4/5).

अजामेकां लोहितशुक्लकृष्णां बह्वीं प्रजासृजमानां सरूपाः।

ajāmekāṁ lohitaśuklakṛṣṇāṁ vahnīṁ
prajāsṛjamānāṁ sarūpāḥ.

She grants enjoyment to the *jīva* in bondage, while She grants liberation to the *mukta jīva*. It is Ignorance to the first one and knowledge to the second.

अजो ह्येको·जुषमाणोऽनुशेते,
जहात्येनां भुक्त भोगामजोऽन्यः।

ajo hyeko juṣamāṇo'nuśete,
jahātyenāṁ bhukta bhogāmajo'nyaḥ.

There have been two references of Kālī's birth. In the first one, Mahākālī has been born of the Splendour of Viṣṇu's eyes, mouth, nose, arms, heart and chest for killing the demon, Madhu-Kaiṭabha born of Viṣṇu's ear-dirt.

एवं स्तुता तदा देवी तामसी तत्र वेधसा,
विष्णोः प्रबोधनार्थाय निहन्तुं मधुकैटभौ।
नेत्रस्य नासिका बाहुहृदयेभ्यस्तथोरसः।

evaṁ stutā tadā devī tāmasī tatra vedhasā,
viṣṇoḥ prabodhanārthāya nihantuṁ madhukaiṭabhau.
netrasya nāsikā bāhuhṛdayebhyastathorasaḥ.

The second description known as *Uttama caritra* speaks of the birth of the Divine Mother Kālī from the eye brows of the Mother Superior for killing Caṇḍa-Muṇḍa the demon. She had sword and trap in Her hands and was clad in the *sāḍī* made of the tiger's skin. She was reduced to a skeleton, looking very fearful in appearance. Her red eyes were thrusted inside Her face and was echosing the directions with Her terrifying giggle.

कोपेन चास्या वदनं मषीवर्णमभूतदा,
भृकुटीकुटिलात्तस्या ललाटफलकाद्द्रुतम्।
काली करालवदना विनिष्क्रान्तासि पाशिनी।
विचित्रखड्वांगधरा नरमालाविभूषणा।।
द्वापि चर्मपरीधाना शुष्कमांसाति भैरवा,

अतिविस्तारवदना जिह्वाललनभीषणा।
निमग्नारक्तनयना नादापूरितदिङ्मुखा।।

kopena cāsyā vadanaṁ maṣīvarṇamabhūtadā,
bhṛkuṭīkuṭilāttasyā lalāṭaphalakāddrutaṃ.
kālī karālavadanā viniṣkrāntāsi pāśanī.
vicitrakhaḍvāṅgadharā naramālāvibhūṣaṇā.
dvāpi carmaparidhānā śuṣkamāṁsāti bhairavā.
ativistāravadanā jihvālalanabhīṣaṇā.
nimagnāraktanayanā nādāpūritadiṅgamukhā.

In the Vaikṛtika Rahasya of Durgā Saptaśatī, it is said that She was Mahākālī who had been adored by Prajāpati. She has ten faces, ten hands and ten legs and bedecked with a row of thirty big eyes along with Her complexion as dark as kohle. She is Terrible in appearance and decorated with sword, arrow, mace, triad, disc, conch-shall, bow and blood-stained skulls and worshipped as the centre of prosperity and wealth.

योगनिद्रा हरेरुक्ता महाकाली तमोगुणा।
मधुकैटभनाशार्थं यां तुष्टा वाम्बुजासनाः।।
दशवक्त्रा दशभुजा दशपादाञ्जनप्रभा,
विशालया राजमाना त्रिंशल्लोचनमालया।
स्फुरद्दशन दंष्ट्रा सा भीमरूपापि भूमिप,
रूपसौभाग्यकान्तीनां सा प्रतिष्ठा महाश्रियः।
खड्ग वाण गदाशूल चक्रशंख भुशुण्डिभृत्,
परिघं कामुकं शीर्षं निश्च्योतद्रुधिरं दधौ।

yoganidrā hareruktā mahākālī tamoguṇā,
madhukaiṭabhanāśārthaṁ yāṁ tuṣṭā vāmbujāsanāḥ.
daśavaktrā daśabhujā daśapādāñjanaprabhā,
viśālayā rājamānā triṁśallocanamālayā.
sphuraddaśana daṁṣṭrā sā bhīmarūpāpi bhūmipa,
rūpasaubhāgyakāntīnāṁ sā pratiṣṭhā mahāśriyaḥ.

khaḍga vāṇa gadāśūla cakraśaṅkha bhuśuṇḍibhṛt.
parigham kāmukam śīrṣaṁ niścyotadrudhiraṁ dadhau.

Even Lakṣmī Tantra associates this event with the influence of Mahākālī.

योगनिद्रा हरेरुक्ता या सा देवी दुरत्यया,
महाकाल्यास्तनुं विद्धि तां मां देवीं सनातनीम्।

yognidrā hareruktā yā sā devī duratyayā,
mahākālyāstanuṁ viddhi tāṁ māṁ devīṁ sanātanīṁ.

Kālī is an embodiment of Knowledge Śri Svamī Viṣṇu Tīrtha has expressed the entire symbolical anecdote by saying that Ācārya Śaṅkara has glorified Viṣṇu as Kaiṭabhabhida in Saundarya Laharī (29), as two demons, Madhu and Kaiṭabha were born of His ear-dirt. When they attempted to devour Him, He at once began to pray to the Mother Divine for awakening Lord Viṣṇu from His deep sleep. On this, the Goddess awakened Viṣṇu who made Prajāpati rid of the demons, fear after killing Madhu and Kaiṭabha. Here Viṣṇu Nārāyaṇa signifies the spirituality.

The serpent is Kuṇḍalini, the base-power, while Yoga nidrā is the seed-śakti in Her deep-sleep *svarūpa*. The lotus signifies the Vimarśa Śakti of motionful *rajoguṇa*. The Brahma Itself is *Praṇava*. That is always sound in its intial stage and, later, turns into the form of Vedas through words. The word-creation of Vedas. From the words the ears of the Cosmos, from the ears, the sky and the gross words are born. The sky has been born of the ears of Lord Virāṭ. The ear-dirt is said to be the covering of *Nāda* or Sound which is ever ready to devour the word. The *Vāk Devī* nourishes the word through the juices born of Lord Viṣṇu's limbs and goes downward for the creation of the world. It is not possible to get the Supreme place till one's state of deep sleep and one is not freed from the death in the form of Madhu-Kaiṭabha. Due to the discending order, the creation from Ṛk to Yaju,

from Yaju to Sāmā, from Sāma to *Prāṇa*, is called *Atharvāk* Truely-speaking, the meaning of Atharvāk is to go into 'manyness', i.e. diversities. This is the secretion or juice of Lord Viṣṇu's limbs in the form of *Icchā*, *jñāna* and *kriyā*; that's why, it is called Āṅgirasa also which is of prime importance. *Atharva* has, therefore, been regarded as the original force in the form of an anecdote.

यस्मादृचः अपातक्षन् यजुर्यस्मादपाकषन्,
सामानि यस्य लोमानि अथर्वाङ्गिरसोमुखम्। अथर्व0 10/7/20।

yasmādṛcaḥ apātakṣan yajuryasmādapākṣan,
sāmāni yasya lomāni atharvāṅgirasomukhaṃ.
Atharava. 10/7/20.

In this way, the *praṇa* or the Vital Body of all the beings is, collectively, known as Sāma and signified as the expansion of *Vāk* which gets expanded in the entire Universe after the covering of the *Nāda* or Sound is destroyed. This requires the union of Śakti as the Śruti affirms the fact that She creats several letters with the union of Śakti in Her state of *Avarṇa*, i.e. letterlessness or colourlessness.

य एकोऽवर्णो बहुधा शक्तियोगाद्,
वर्णाननेकान् निहितार्थो दधाति। श्वेत0 4/1

ya eko'varṇo bahudhā śaktiyogād,
varṇānanekān nihitārtho dadhāti. Śve. 4/1

Viṣṇu is called 'Dark' being *Avarṇa* or colourless. His śakti is *Avarṇā*, i.e. dark and creats several letters or colour in lthe beginning of the creation Viṣṇu's sleep symbolizes His state of 'Ego'. That radiantes the union of Śiva and Śakti. The Prayer of Brahma stands for differenctiating between Brahma and knowledge, being called the state of *Ātmamithuna* or Self-intercourse where *Vāk* and Brahma can see each other face to face.

निर्गम्य दर्शने तस्थौ ब्रह्मणोऽव्यक्तजन्मनः।
उत्तस्थौ च जगन्नाथस्तया मुक्तो जनार्दनः। सप्तशती 1/91

nirgamya darśane tasthau brahmaṇau'vyaktajanmanaḥ,
uttasthau ca jagannāthastayā mukto janārdanaḥ.

Saptaśatī. 1/91

Here, the Śakti and Śaktimāna are called *Paśyantī* and *Paśya* respectively. In the fourth stage, it gets separated, called *Viśucī* or disintegrated stage which is on the march of *śabdatva*, i.e. word-formation in the union with *Prāṇa*, i.e. Life. This is the state of *madhyamā*. It is said in *Ratnatraya* that the transcendance of *Prāṇa*-instinct. Life element is like killing Madhu-Kaiṭabha Here One Omnipotent Śakti becomes many as She adopts many forms due to Her contact with 'Vital life' that reveals the State of fruition of Absolute Ego. In this very state of 'Absolute Ego', all the gods exist wilfully, wherein lie all the Vedas. Those who are acquainted with this sort of Śakti's revelation are always established in that very consciousness, as it is said in Śvetāsavatara :—

ऋचो अक्षरे परमे व्योमन्,
यस्मिन् देवा अधि विश्वेनिषेदुः।
यस्तं न वेद किमृचा करिष्यति,
य इत् तद् विदुस्त इमे समासते। 4/8

ṛco akṣare parame vyoman,
yasmin devā adhi viśvenişeduḥ.
yastaṁ na veda kimṛcā karişyati,
ya it tad vidusta eme samāsate. 4/8

Mahākālī is also known as Kātyāyanī and Cāmuṇḍā, because She is responsible for the slaughter of Caṇḍa and Muṇḍa, the demons.

यस्माच्चण्डं च मुण्डं च गृहीत्वा त्वमुपागता,
चामुण्डेति ततो लोके ख्याता देवि भविष्यसि। सप्तशती 7/27

yasmāccaṇḍaṁ ca muṇḍaṁ ca gṛhītvā tvamupāgatā,
cāmuṇḍeti tato loke khyātā devi bhaviṣyasi.

Saptaśatī 7/27

In the chapter entitled Devatāmūrti, The author has enumerated the twelve types of Sarasvatī Idols, out of them Mahāvidyā, Mahākālī and Mahāsarasvatī are given due place. Rūpa Maṇḍana mentions that they together form the Idol of Four-armed (*caturbhuja*) Mahāvidyā holding a rosary of rudrākṣa (beads), lotus, Vīṇā and a book in the four hands.

एकवक्त्रा चतुर्हस्ता मुकुटेन विराजिता,
अक्षाब्जवीणा पुस्तकं महाविद्या प्रकीर्त्तिता। 5161

ekavaktrā caturhastā mukuṭena virājitā,
akṣābjavīṇā pustakaṁ mahāvidyā prakīrttitāḥ. 5/61

Rūpa maṇḍana discusses at length the Idol-formation of Cāmuṇḍā having sixteen hands holding triad, spear, sword, bow, trap, good, arrow, axe, mirror, bell, conch-shell, cloth-piece, mace, hard stone, stick and club.

Besides these, She has also been shown as having ten hands holding club, disc, arrow, good, and sword in Her right hands spear, trap bow, stick and axe in Her left hands.

दंष्ट्राला क्षीणदेहा च गर्त्ताक्षा भीमरूपिणी,
दिग्बाहुः क्षामकुक्षिश्च मुशलं चक्रमार्गणौ।
अंकुशं विभ्रती खड्गं दक्षिणष्वेथ वामतः,
खेटं पाशं धनुर्दण्डं कुठारं चेति विभ्रति।

daṁṣṭrālā kṣīṇadehā ca gartākṣā bhīmarūpiṇī,
digbāhuḥ kṣāmakukṣiśca muśalaṁ cakramārgaṇau.
aṁkuśaṁ vibhratī khadgaṁ dakṣiṇaṣvetha vāmataḥ.
kheṭaṁ pāśaṁ dhanurdaṇḍaṁ kuṭhāraṁ ceti vibhratī.

5/70, 71.

Rakta Cāmuṇḍā has been called 'Four-armed' like Sarasvatī, As She is known to be Yogeśvarī, Her symbols have been displayed on the Yoga-altar :—

खड्गं पाशञ्च मुशलं लाङ्गलञ्च विभर्त्ति सा,
आख्याता रक्तचामुण्डा देवी योगेश्वरीति च॥ 5/43

khaḍgaṁ pāśañca muśalaṁ lāṅglañca vibhartti sā,
akhyātā raktacāmuṇḍā devī yogesvarīti ca. 5/43.

Even Kātyāyanī has also been figured as ten-armed—

दशहस्तां महुर्भुजांम्, दशहस्तां सुदुर्जयाम्
तेजः प्रतापदां नित्यां नृपाणां सुखबोधिनीम्

daśahastāṁ mahurbhujāṁ, daśahastāṁ sudurjayāṃ,
tejaḥ pratāpadāṁ nityāṁ nṛpāṇāṁ sukhabodhinīṃ. 5/45.

This description has been in accordance with Matsya-purāṇa (259/54) and Aparājita pṛcchā (223/6). This very tradition has been followed in the formation of Mahiṣamardinī Idols.

14

MAHĀLAKṢMĪ OR MAHIṢAMARDINĪ

It is confirmed in the Vaikṛtika Rahasya that Mahālakṣmī has been born of different limbs of all the gods; hence She is acclaimed to be possessing the celestial splendour. She is called the triple-*guṇa Prakṛti* and known as the killer of Mahiṣa, the demon. She is gifted with eighteen hands holding a rosary of beads, lotus, arrow, sword, hard stone, mace, disc, triad, battle-axe, conch-shell, bell trap, Śakti, stick, lion's skin bow, drinking-vessel and 'Kamaṇḍalu'. She is regarded, as one seated on lotus and absolutely celestial and the Mistress of all.

सर्वदेवशरीरेभ्यो याऽऽविर्भूतामितप्रभा।
त्रिगुणा सा महालक्ष्मीः साक्षान्महिषमर्दिनी। ।7।
अष्ट दशभुजा पूज्या सा सहस्त्रभुजा सती।
अक्षमाला च कमलं बाणोऽसिः कुलिशं गदा,
चक्रं त्रिशूलं परशुः शंखो घण्टा च पाशकः। ।11।
शक्तिर्दण्डश्चर्म चापं पानपात्रं कमण्डलुः।
सर्वदेवमयीमीशां महालक्ष्मीमिमां नृप॥12॥

sarvadevaśarīrebhyo yā''virbhūtāmitaprabhā,
triguṇā sā mahālakṣmīḥ sākṣānmahiṣamardinī. 7
aṣṭādaśabhujā pūjyā sā sahasrabhujā satī.
akṣamālā ca kamalaṁ bāṇo'siḥ kuliśaṁ gadā,
cakraṁ triśūlaṁ paraśuḥ śaṅkho ghaṇṭā ca pāśakaḥ.11

śaktirdaṇḍaścarma cāpaṁ pānapātraṁ kamaṇḍaluḥ.
sarvadevamayīmīśāṁ mahālakṣmīmimāṁ nṛpa. 12

There have been two traditions of Making the statues of Mahiṣāsuramardinī. The first one is according to Mārkaṇḍeya Purāṇa and the second one is in tune with Matsya Purāṇa. The similarity between the two is that in both the statues, the one leg of the Mother Divine is being put on the lion and the other and is kept on Mahiṣāsura.

देव्यास्तु दक्षिणं पादं समं सिंहोपरिस्थितम्,
किञ्चिदूर्ध्वं तथा वाममंगुष्ठो महिषोपरि।

devyāstu dakṣiṇaṁ pādaṁ samaṁ siṁhoparisthitaṁ,
kiñcidūrdhvaṁ tathā vāmamaṅguṣṭho mahiṣopari.

While the disparity is that according to the tradition of Matsya Purāṇa, the act of beheading the sword-handed demon is being shown, but in Mārkaṇḍeya Purāṇa, the demon's chest is being wounded with the Goddess' triad. Rūpamaṇḍana has supported the view of Mārkaṇḍeya Purāṇa for making an Idol.

शिरच्छेदोद्भवं तद्वद्दानवं खड्गपाणिनम्। मत्स्य. 259/62
हृदिशूलेन निभिन्नं तिर्यग्दन्तविभूषितम्। मार्क0 5/48

śiracchedodbhavaṁ tadvaddānvaṁ khaḍgapāṇinaṁ.
Matsya. 259/62
hṛdiśūlena nibhinnaṁ tiryagdantavibhūṣitaṁ.
Mārk. 5/48.

In Vāmana Purāṇa, Durgā has been shown mounting on the demon's back and crushing him with Her feet.[1] The Goddess, as mentioned in Mārkaṇḍeya Purāṇa has been born

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1. संत्यज्य सिंहम्महिषासुरस्य, दुर्गाधिरूढा सहसैव, पृष्ठम्. 20।45
Santyajya siṁhammahiṣāsurasya, Durgādhirūḍhā sahasaiva pṛṣṭhaṁ. 20/45.

of the godly splendour. This fact has been suppored very well by the Devī Bhāgavat Purāṇa. When Mahiṣāsura became Prajāpati and snatched away the gods' share Viṣṇu and Śiva were approached by them as Brahma their leader. On hearing the gods' suffering, Viṣṇu and Śiva got furious and radiated in their state of fury a celestial spark which got transformed into a splended godly woman.

अतुलं तत्र तत्तेजः सर्वदेवशरीरजम्,
एकस्थं तदभून्नारी व्याप्तलोकत्रयंत्विष। 2।13

atulaṁ tatra tattejaḥ sarvadevaśarīrajaṃ,
ekasthaṁ tadabhūnnārī vyāptalokatryaṁ tviṣā. 2/3.

Even Vāmana Purāṇa accepts the manifestation of Mother Goddess out of the splendid glow of Ṛṣis. The Mother's Face was made of Lord Śiva's glow, Her hairy Head was made of Yama's, Anus out of Viṣṇu's, Her Breasts out of Moon's waist out of Indra's, thighs out of Varuṇa's and Her Buttucks were made of the Earth's splendour. Brahma's glow created Her feet, Sun's and Vasu's glow made Her Fingers and Kubera's glow made Her Nose. The glow of Prajāpati made Her Teeth, Fire's splendour made Her eyes, Evenings glow made Her eyebrows and Vāyu's glow made Her Ears. She was given triad by Śiva, disc by Viṣṇu, conch-shell by Varuṇa, Sakti by Fire, bow, by Vāyu, hard stone by Indra, bell by Airāvata, jaws by Yamarāja, trap by Varuṇa, rosary by Prajāpati, and *Kamaṇḍalu* by Brahmā. She was also honoured by the gifts of *Kāla* (time), Ocean, Viśvakarmā, Himālaya Kubera and Serpent Śeṣa in the forms of Shield-sword, lotus garlands and ornaments like anklets, earings, waist-belt, rings etc. spade and garments lion, honey-vessel and precious gems respectively.

In the leadership of the Mother Divine, gods witnessed the killing of Mahiṣāsura. She had a tough time with the demon after murdering his captains like cikṣura, cāmara,

Udaya, Mahāhamu, Asilomā, Vāśakala, Parivārita and Viśala etc. Mahiṣāsura adopted some magical forms like Buffalo's lion's on elephant and began to fight with the Goddess. At last, She made an assault on his throat with her trial after pressing him in between Her legs and later, cut the head of his human body oozing out of the buffalo (*mahiṣa*) with Her sword. Gods were pleased and they began to get their share in the fire-sacrifice.

एवमुक्ता समुत्पत्य साऽऽरूढा तं महासुरम्,
पादेनाक्रम्य कण्ठे च शूलेनैनमताऽयत्।
ततः सोऽपि पदाऽऽक्रान्तस्तया निजमुखात्ततः।
अर्धनिष्क्रान्त एवासीद् देव्या वीर्येण संवृतः।
अर्धनिष्क्रान्त एवासौ युध्यमानोमहासुरः।
तया महासिना देव्या शिरच्छित्वा निपातितः। 40-41

evamuktā samutpatya sā''rūḍhā taṁ mahāsuraṃ,
pādenākramya kaṇṭhe ca śūlenainamatā'yat.
tataḥ so'pi padā''krāntastayā nijamukhāttataḥ,
ardhaniṣkrānta evāsīd devyā vīryeṇa saṁvṛtaḥ.
ardhaniṣkrānta evāsau, yudhyamānomahāsuraḥ.
tayā mahāsinā devyā śiracchitvā nipātitaḥ. 40-42

The god's prayer in Mārkaṇḍeya Purāṇa mentions all that has been said above. Scholars have tried to find out the source of this Mahiṣāsura story in the fourth mantra of the thirteenth Sūkta in the first Kāṇḍa of Atharvaveda. It is said here that the Supreme Goddess created by the gods for killing Dṛśnu, the demon, is saluted heartily, as She is the Saviour in the battlefied.

यां त्वां देवा असृजन्त विश्व इषुं कृण्वाना असनाय घुष्णुम्,
सा नौ मुडविदथे गृणाना तस्यै ते नमो अस्तु देवि।

yāṁ tvāṁ devā asṛjanta viśva iṣuṁ kṛṇvānā asanāya ghuṣṇum,
sā nau mudaviḍathe gṛṇānāu tasyai te namo astu devi.

Mahālakṣmī killed Mahiṣa, the demon with the help of Viṣṇu and Śiva. In this way, it is clarified that the god's power was transformed into the Feminine One and won over the demons. She is always kind to gods and cruel to demons. Mahiṣa always tortures the gods, hence, he is Dhṛṣṇu.

चित्ते कृपा समरनिष्ठुरता च दृष्टा,
त्वय्येव देवि वरदे भुवनत्रयेऽपि। स0 4/22

citte kṛpā samaraniṣṭhuratā ca dṛṣṭā,
tvayyeva devi varade bhuvanatraye'pi. Sa. 4/22

In Varāha Purāṇa, it is said that the Mother Divine has been born of the eye's light of Śiva, Viṣṇu and Brahmā.

ततस्तेषां त्रिधा दृष्टिर्भूत्वैका समाजायत,
तस्यां दृष्ट्यां समुत्पन्ना कुमारी दिव्य रूपिणी । 91/14

tatasteṣāṁ tridhā dṛṣṭirbhūtvaikā samājāyata,
tasyāṁ dṛṣṭyāṁ, samutpannā kumārī divya rūpiṇī.
91/14

The outline of the Goddess' creation has been very mysterious. Viṣṇu is Sun whose cardinal splendour got transformed into a woman who is in the form of a Saṁvatsara and the Sun is said to be the Soul of the Saṁvatsara.

आत्मा वा एष संवत्सरस्य यद्विषुवान। तां0 म0 ब्रा0 4/7/1

ātmā vā eṣa saṁvatsarasya yadviṣuvāna.
Taṁ. Ma. Brā. 4/7/1

Vedas also support the female formation of the god's splendour, as it is said :—

संवत्सरो वाव वाकः। शतपथ- 8, 4, 1, 24
वाक् संवत्सरः। तां0 म0 ब्रा0 10, 12, 7
saṁvatsaro vāva vākaḥ. Śatpātha 8, 4, 1, 24
vāk saṁvatsaraḥ. Tāṁ, Ma. Brā. 10, 12, 7

As She is Saṁvatsarā, She is having eighteen hands. Śatapatha mentions that the number of months is thirteen and the number of seasons if five alone Yajurveda calls them 'Pratūrtti' :—

तस्य द्वादश मासाः पञ्चतैव, संवत्सरः एव प्रतूर्त्तिः। शतपथ-4।8।1।13.

प्रतूर्त्तिरष्टादशः। यजुर्वेद 14/21

tasya dvādaśa māsāḥ pañcattaiva, saṁvatsaraḥ eva pratūrttiḥ. Śatapatha. 4/8/1/13

pratūrttiraṣṭādaśaḥ. Yajurveda. 14/21

The Cosmic Śakti of the Supreme Mother gave birth to *Vāk*, *prāṇa*, eyes, ears, hairs, mind, *apāna vāyu* and *retas* (semen) out of Her own fire, Vāyu, Sun, *dik* (direction) herbs, Moon, death, and water. In the individual capacity, these forms serially gave birth to mouth, nose, eyes, ears, skin, mind, navel and private parts. The Earth was born of *Vāk*; the space came out of mind and the Heaven was born of *prāṇa*. In this way, the *Saṁvatsarā Śakti* is permeating through all the three worlds and pressing the earth with Her foot and the sky with Her crown.

स ददर्श ततौ देवीं व्याप्तलोकत्रयां त्विषा,
पादाक्रान्त्या नतभुवं किरीटोल्लिखिताम्बराम्। 3।37-38

sa dadarśa tatau devīṁ vyāptalokatrayāṁ tviṣā,
pādākrāntyā natabhuvaṁ kirīṭollikhitāmbarāṃ.
3/37, 38

Even Vāgambhṛnī Sūkta declares :—

ततो वितिष्ठे भुवतानु विश्वोतामूं द्यां वर्ष्मणोप स्पृशामि।

tato vitiṣṭhe bhuvanānu viśvotāmūṁ dyāṁ
varṣmaṇopa spṛśāmi.

The Body-formation of the Mother-Divine has been set up in true with Aitareya Upaniṣad. Her glow or splendour

refers to the day which is Mitra. One who envelopes it is Varuṇa Mahiṣa. The united form of these two is the battle between gods and demons. Herein, Mitra is *Sat* (Truth) while Mahiṣa is *Asat* or Falsehood. Truth is Immortal, while Falsehood is Mortal. This is a state where the names and forms are unmanifest. When it is manifest, all the forms of gods and demons are created. This has been indicated by the god's rejoicings on Mahiṣāsura's killing :—

हर्षं च परं जग्मुः सकला देवता गणाः। 3।43

harṣa ca paraṁ jagmuḥ sakalā devatā gaṇāḥ. 3/43.

There are three *pādas* (legs) or stages of the Supreme God. In One Stage. It exists in the world in the form of *Asat* or Falsehood being 'many' in shapes.

पादोऽस्य विश्वाभूतानि त्रिपादस्यामृतं दिवि। ऋक्0 1/60

pādo'sya viśvābhūtāni tripādasyāmṛtaṁ divi.
Rik. 1/160

Mahiṣa is *Asat*. The Goddess crushes him with one leg alone and She symbolizes the Supreme *tattva*. The triad is Mahat containing three *guṇas* which divide the 'One' into 'Many'. The clash or fight is between *Prāṇa* and *Apāna*. *Prāṇa* here means evolution and *Apāna* refers to dissolution. *Mahiṣa* with his half human form signifies the state of dissolution and the Mother Divine beheads him.

अर्धनिष्क्रान्त ऐवासौ युध्यमानो महासुरः,
तया महासिना देव्या शिरच्छित्वा निपातितः। 3/42

ardhaniṣkrānta aivāsau yudhyamāno mahāsuraḥ.
tayā mahāsinā devyā śiracchitvā nipātitaḥ. 3/42

It is said in Chāndyogya Upaniṣad that the union of *Prāṇa* and *Apāna* is called *Vyāna* known as *Vāk*.

यः प्राणापानयोः सन्धिः स व्यानो यो व्यानः स वाक्। 1।3।3

yaḥ prāṇāpānayoḥ sandhiḥ sa vyāno yo vyānaḥ sa vāk. 1/3/3

The energy of *Vāk* resides in this very covering.

अन्तश्चरति रोचनास्य प्राणादपनती,
व्यख्यन् महिषो दिवम्। ऋक्0 10।189।2

antaścarati rocanāsya prāṇādapanatī,
vyakhyan mahiṣo divaṃ. Ṛk. 10/189/2

The clash between *Prāṇa* and *Apāna* creates a gush of wine[1] that later, gives birth to fractions of light which is fire and energy. The earth is its consolidated form, which becomes, moon on becoming water.

Vṛhdāraṇya declares :—

तस्यै वाचः पृथिवी शरीरं ज्योतिरूपमपमग्निः।[2]
अथैतस्य प्राणस्यापः शरीरं ज्योतीरूपमसौ चन्द्रः।[3]

tasyai vācaḥ pṛthivī śarīraṁ jyotīrūpamapamagniḥ.
athaitasya prāṇasyāpaḥ śarīraṁ jyotirūpamasau candraḥ.[3]

Her different forms are *Vāk*, Mana and *Prāṇa*, i.e. Speech, Mind and Vital being. The predominance of *Apāna* allows demons to rule over the lower parts of the Earth. In other words, When *Vāk* or Speech is transformed into the form of the earth and mana or mind, into Space and *Prāṇa* or vital Being, into heaven, the celestial powers like water, light then, begin to get revealed over there. Along with these divine powers of water and light etc., the demonic powers like dryness, darkness etc. also get exposed thereon, troubling the people a lot. The *Prāṇa* or Vital Body, then, becomes

1. Vāyurvyānaḥ. (Pra. 3/8).
2. Vṛhdāraṇya, 1/5/11.
3. *Ibid.*, 1/5/13.

Kāla or Time and gives birth to *Saṁvatsara* that activates the senses, thus feeding the ears, eyes etc. through word, sight, tough etc. This act is to be called an offering to gods. Since *Prāṇa* is superior to *Apāna*, gods always adore it.

From the spiritual point of view, *Mahiṣa* signifies *Tamas* and the lion is *Rajoguṇa* on which the Mother Superior is seated as *Satoguṇa*. A *Jīva*'s lower instincts such as anger, lust etc. signify 'Buffalou' and 'Elephant' and after his leaning towards religion, he is mounted by the Lion that symbolizes *dharma* as said in Saptaśati :—

दक्षिणे पुरतः सिंहं समग्रं धर्ममीश्वरम्। ।30।
वाहनं पूजयेद्देव्या धृतं येन चराचरम्।

dakṣiṇe puratah siṁhaṃ samagraṁ dharmamīśvaraṃ-30
vāhanaṁ pūjayeddevyā dhṛtaṁ yena carācaraṃ.

The lion has been hailed as an embodiment of celestial Powers.

ग्रीवायां मधुसूदनोऽस्य शिरसि श्रीनीलकण्ठस्थितः,
श्रीदेवी गिरिजा ललाटफलके वक्षः स्थले शारदा।
षड् वक्त्रो मणिबन्धः सन्धिषु तथा नागाश्च पार्श्व स्थिताः,
कर्णौ यस्य तु चाश्विनौ स भगवान्सिंहो ममास्त्विष्टवः।

grīvāyāṁ madhusūdano'sya śirasi śrīnīlakaṇṭhasthitaḥ,
śrīdevī girijā lalāṭaphalake vakṣaḥ sthale sāradā.
ṣaḍ vaktro maṇibandhaḥ sandhiṣu tathā nāgāśca pārśva sthitāḥ,
karṇo yasya tu cāśvinau sa bhagavānsiṁho mamāstiṣṭavaḥ.

Kālikā Purāṇa also declares :—

ब्रह्मविष्णुशिवैदेवैर्ध्रियते सा जगन्मयी,
सितः प्रेतो महादेवो ब्रह्मा लोहितपङ्कजम्।
हरिः हरिस्तु विज्ञेयो वाहनानि महौजसः।

स्वमूर्त्या वाहन त्वं तु तेषां यस्मान्न युज्यते।
तस्मान्मूर्त्यन्तरं गत्वा वाहनत्वं गतास्त्रयः॥

brahmaviṣṇuśivaidevairdhriyate sā jaganmayī.
sitaḥ preto mahādevo brahmā lohitapaṅkajaṃ.
hariḥ haristu vijñeyo vāhanāni mahaujasaḥ.
svamūrtyā vāhana tvaṁ tu teṣāṁ yasmānna yujyate.
tasmānmūrtyantaraṁ gatvā vāhanatvaṁ gatāstrayaḥ..

The Mother Divine, predominent in *Satoguṇa* is the Spiritual *Bhāva* that liberafes the ignorant *jīva* after breaking off his knots (Brahmagranthi and Rudragranthies) with Her trial of knowledge. The Mother Superior, binding Mahiṣa with the serpent-trap or Nāgapāśa, means liberating a *jīva* in the bondage of *Kāla* or Time. At once, a *jīva* is, then, graced with the award of the celestial uniion, i.e. *Sāyujya mukti* and he attains the bliss of his Self. *Mahiṣa* signifies a liberated Jīva; as such, he is also to be worshipped according to the Vaikṛtika Rahasya :—

पूजयेन्महिषं येन प्राप्तं सायुज्यमीशया। 30

pūjayenmahiṣaṁ yena prāptaṁ sāyujyamīśayā. 30

15

THE MANIFESTATION OF MAHĀSARASVATĪ

The Mother Divine, Sarasvatī, was incarnated from the *Satoguṇa*-dominated physique of Mā Pārvatī for killing Śumbha Niśumbha, the demons. She is bestowed with eight arms having arrow, club, tirad, dise conch-shell, bell, plough and bow.[1]

गौरी देहात्समुत्भूता या सत्त्वैक गुणाश्रया,
साक्षात्सरस्वती प्रोक्ता शुम्भासुर निवर्हिणी॥ 14

gaurī dehātsamutbhūtā yā sattvaika guṇāśrayā,
sākṣātsarasvatī proktā śumbhāsura nivarhiṇī. 14

If Mahākālī is Fire-*tattva*, Sarasvatī, born of Her, is Soma-*tattva* on Moon-*tattva*. Seven rays emanate from the Moon and they are called *Saptaśīr ṣaṃyu prāṇa*; that's why, *Vāk* is called the *Saptaṣīrśnī Bṛhati* as well. When this "Bṛhati", i.e. prāṇa shrinks in itself, the trio of *Icchā*, *Jñāna* and *Kriyā*, it is called *Attri* for having eaten up multiplicity or manyness. It is left all alone; Soma, Indra, Agni or *Gāyatri*, *Uṣṇik*, *Anuṣṭupa* reside in it in an unmanifest way. This state is

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1. दधौ चाष्टभुजा बाणमुसले शूल चक्रभृत्,
शङ्खं घण्टां लाङ्गलं च कार्मुक वसुधाधिप। चै० च० 15
Dadhau cāṣṭabhujā bāṇamusale śūla cakrabhṛt,
Śaṅkhaṁ ghaṇṭāṁ lāṅgalaṁ ca kārmuka vasudhādhipa. Vai. C. 15

called *Attri* in the 'Śatapatha Brāhmaṇa.' *Attri* is analysed as *Attad Attriḥ*, i.e. One, who eats away is *Attri*, as Śatapatha says (14, 5, 2, 6):—

वागेवाऽत्रिर्वाचाह्यन्नमद्यते अत्ति हि वै नामैतद्य दत्रिरिति सर्वस्याता भवति।

vāgevā'trirvācāhyannamadyate atti hi vai nāmaitadya datririti sarvasyātā bhavati.

In the seventh Chapter of Durgā Saptaśatī, the birth of Mātṛkās for killing Rakta Bīja, the demon and his blood-drinking by Kālī symbolize the state of *Attri* alone.

मुखे समुद्गता येऽस्या रक्तपातान् महासुराः,
तांश्च खादाय चामुण्डा पपौ तस्य च शोणितम्॥ 59॥

mukhe samudgatā ye'syā raktapātān mahāsurāḥ.
tāṁśca khādāya cāmuṇḍā papau tasya ca śoṇitaṃ. 59.

All the forms, names and actions get dissolved at last in their origin which is known as Primordial Nature or *Mūla Praktṛti*. During the process of Creation, Fire Itself gets divided into *Āditya*, *Vāyu* and *Prāṇa*, i.e. Sun, Air and Vital Body; however, during the state of dissolution, these three merge into fire alone. That's why Vṛhdāraṇya (12/1/3) declares :—

तस्य श्रान्तस्य तप्तस्य तेजोरसि निर्वर्त्ततागिनः,
स त्रेधात्मने व्यकुरुतादित्यं तृतीयं वायुं तृतीय स एषः प्राणस्त्रेध ा विहितः—

Tasya śrāntasya taptasya tejorasi nirvarttatāgniḥ,
sa tredhātmane vyakurutādityaṁ tṛtīyaṁ vāyuṁ tṛtīyaṁ sa eṣaḥ prāṇastredhā vihitaḥ—

Pāravatī is Brahmā, and Her offshoot Sarasvatī is Fire (Agni) who is divided into three known as Sūrya, Vāyu and

Prāṇa, i.e. Sun, Air and Vital Body. The Sun is Sāma; Air is Yajuṣ and Fire is Ṛk. Sarasvatī is Sāma and its *Prāṇa* or Glow is Her *Svarūpa* that has been glorified by the author of Saptaśatī as

घनान्तविलसच्छीतां शुतुल्यप्रभाम्।

ghanāntavilasacchītāṁ śutulyaprabhaṃ.

Sarasvātī is like moon shimmering during the Śarad season. Gopatha Brāhmaṇa (1/1/20) says :—

सम्नामादित्यो देवता तदेव ज्योतिः।

samnāmādityo devatā tadeva jyotiḥ.

Mind and Vita Body (*Mana* and *prāṇa*) are the two tattvas of Sāma which are the essence of *Sat* and *Asat* respectively.

तयोः यत् सत् तत्साम्, तन्मनस्स प्राणः। जै0 ब्रा0 1/53/2

tayoḥ yat sat tatsām, tanmanassa prānaḥ. Jai.Br.1.53.2.

When Mind and Vital Body (*Mana* and *Prāṇa*) consider themselves to be different from Sāma, this creation of diversity on manyness or multiplicity (नानात्व) is called a false state named Śumbha-Niśumbha by the author of Purāṇa. One should not differentiate here between action and cause (*Kārya* and *Kāraṇa*). That's why Jaimini Brāhmaṇa announces- प्राणा वै सामानि—Prāṇā vai śāmāni—Śumbha's mentality of multiplicity or नानात्व compells the Mother Divine to announce the eternal truth by saying. "I am alone in this universe; who else is there in the world save me. These are my emanations (*Vibhutis*) who get lost in me alone." This gives went to Her state of Sāma.

एकैवाहं जगत्यत्र द्वितीया का ममापरा,

पश्यैता दुष्टमय्येव विशन्त्यो मद्विभूतयः।
तत्संहृतं मयैकैव तिष्ठाम्याजौ स्थिरोभव। 10। 5, 8

ekaivāhaṁ jagatyatra dvitīyā kā mamāparā,
paśyaitā duṣṭamayyeva viśantyo madvibhūtayaḥ.
tatsaṁhṛtaṁ mayaikaiva tiṣṭhāmyājau sthirobhava.
10-5,8

In fact, the world is the Āditya or Sun Itself as defined अदितेरिदं आदित्यम्। Aditeridaṁ Ādityaṃ.

The world born of Prakṛti is *Āditya* (Sun) meaning one who eats or devours. It comes to mean that Mahāsarasvatī is Aditi who puts the *jīvas* in bondage and liberates them as well. Śumbha-Niśumbha are ego-ridden *jīvas*, who are in the state of duality on account of this Mahāmāyā. She is highly Gracious and, in fine, liberates them after awarding them with the vision of Unity in Diversity. The Śakti of Aditi creating duality and diversity in the State of Oneness and expanding all over as *Vāk* in the thirty *dhāmas* or *worlds* creating, preserving and destroying the Universes, is known as *virāja*.

त्रिंशद्धाम विराजति, वाक्पतङ्गाय धीयते प्रतिवस्तोरहद्युभिः।
ऋक्0 10/189/2

triśadhyāma virājati, vākpataṅgāya dhīyate
prativastorahadhubhi. Ṛk. 10/189/2

The thirty *dhāmas* or *worlds* mean 'day and night'. The total of fifteen days and fifteen nights is the thirty worlds. In other words, *Vāk*-formed Fire wins over the demns, being Ṛk, Yajuḥ and Sāma and also morning, afternoon and evening. The Brāhmana granthas declare the fact that the gods exclaimed to Fire "You can win over the demons". Being worshipped by the gods, Fire approached the demons and conquired over the demons in the form of Ignorance through His celestical power.

In Saptaśatī, Fire is Sarasvatī. Being adored by the gods, She goes to Dhūmralocana, Caṇḍa, Muṇḍa, Raktabīja, Niśumbha and Śumbha and canquers them.

After the demons are defeated, Fire burns with full flames as the sacrificial obstacles are done away with. As it is clear, anger, lust, power, greed, attachement and ego are the six impediments in the way of sacrifice. They are represented by Dhumra, Caṇḍa, Muṇḍa, Raktabīja, Niśmubha and Śumbha. The Mother Divine has got three armies led by Kālī, Brahmāṇī Mātṛkās and Kṣemakarī etc. twelve Śiva-attendants.

Mahākālī's army consists of eight yoginīs, e.g. Kālī, Rudrāṇī, Nagnā, Bhīmā, Ghorā, Bhrāmarī, Mahārātri and Bhairavī.

महाकाल्यथ रुद्राणी नग्ना भीमा तथैव च,
घोरा च भ्रामरी चैव महारात्रिश्च सप्तमी
भैरवी चाष्टमी प्रोक्ता योगिनीस्ताः प्रपूजयेत्।

mahākālyatha rudrāṇī nagnā bhīmā tathaiva ca,
ghorā ca bhrāmarī caiva mahārātriśca saptamī,
bhairavī cāṣṭamī proktā yoginīstāḥ prapūjayet.

Brahmāṇī, Kaumārī, Māheśvarī, Vaiṣṇavī, Vārāhī, Nārasiṁhī, Aindhī and Śiva duti are counted among eight *mātṛkas*.

ब्रह्माणी प्रथमा प्रोक्ता ततो माहेश्वरीपरा।
कौमारी वैष्णवी चैव वाराही च तथा स्मृता।
नारसिंही तथैवैन्द्री शिवदूती तथाष्टमी,
एताः पूज्या महाभागा योगिनीः कामदायिनीः॥

brahmāṇī prathamā proktā tato māheśvarīparā.
kaumārī vaiṣṇavī caiva vārāhī ca tathā smṛtā.
nārasiṁhī tathaivaindrī śivadūtī tathāṣṭamī.
etāḥ pūjyā mahābhāgā yognīḥ kāmadāyanī.

The twelve Yoginis of Śivadutis are as followes :—

क्षेमङ्करी च शान्ता च वेदमाता महोदरी,
कराला कामदा देवी भगास्या भगमालिनी।
भगोदरा भगाहारा भगजिह्वा भगा तथा,
एता द्वादश योगिन्यः शिवदूत्या सदैवहि॥

kṣemaṅkarī ca śāntā ca vedamātā mahodarī.
karālā kāmadā devī bhagāsya bhagamālinī.
bhgodarā bhagāhārā bhagajihvā bhagā tathā.
Etā dvādaśa yoginyaḥ śivadūtyā sadaivahi.

Among these Yoginis, the idols of *Aṣṭamātṛkas* are more prominent.

Their weapons have been described in Vaiṣṇudharmottra, Vāmana and Mārkaṇḍyeya Purāṇa. The number of *Mātṛkas* varies from book to book, being seven to sixteen in general. Accordingly to Varāha Purāṇa, the battle between Andhakāsura and Śiva gave birth to *Mātṛkas*.

ब्रह्मणाकार्त्तिकेयेन इन्द्रेन यमेन च,
वराहेण च देवेन विष्णुना परमेष्ठिना।
पातालोद्धारणं रूपं तस्या देव्या विनिर्ममे,
माहेश्वरी च माहेन्द्री इत्येता अष्टमातरः। 27।30-31

brahmaṇākārttikeyena indrena yamena ca,
varāheṇa ca devena viṣṇunā parameṣṭhinā.
pātāloddhāraṇaṁ rūpaṁ tasyā devyā vinirmame,
māheśvarī ca māhendrī ityetā aṣṭamātaraḥ. 27/30-31

Herein, they have been acclaimed as the symbols of lust, anger, power, attachment, envy, barbarity and malice.

कामः क्रोधस्तथा लोभो मदो मोहोऽथ पञ्चमः,
मात्सर्यं षष्ठमित्याहु पैशुन्यं सप्तमं तथा
असूयाष्टमी ज्ञेया इत्येता अष्टमातरः। 27।34, 35

kāmaḥ krodhastathā lobho mado maho'tha pañcamaḥ,

**mātsaryaṁ ṣaṣṭhamityāhu paiśunayaṁ satpamaṁ tathā,
asūyāṣṭamī jñeyā ityetā aṣṭamātaraḥ.** 27/34, 35

In Mārkaṇḍeya Purāṇa's Devī Māhātmya, the symbolical meanings of these emoticns have been discussed in detail. The characteristic of Andhaka and Raktabīja have been defined as similar to each other. The blood-drops of both the demons give birth to several devilish spirits.

The details of *Mātṛkā*-temples have been available right from the fiftth century. The Gaṅgādhara inscription of Kumāragupta I points out the predominating influence of *Mātṛkā*-temples in the form of *Veśmātyugraṁ*. In Ellora, Khajurāho and Jabalapura Bherāghāṭs, the sitting, standing and dancing idols of *Mātṛkās* have been available only one idol of Nārasiṁhi showing the upper part as lion and the lower one as female, has been found. Only Cāmuṇḍā idols as opposed to that of Nārasiṁhi have been available in places like Rājasthāna, Ellora, Elephantā, Orissa and Khajurāho. Matsya Purāṇa and Viṣṇudharmottara discuss about the details of their making characteristic. In Ṛgveda, the phrase 'अज्ञानं सप्तमातरः Ajñānaṁ saptamātaraḥ', goes in support of the evolution of this *Mātṛkā* concept.

It can, therefore, be concluded that the incarnation of Sarasvatī has been meant for the protection of fire-sacrifice etc. as it has been well-supported by the last line of the tenth chapter of Saptaśatī and the saying of the twelfth chapter confirming the fact that the gods began to enjoy their shares in the fire-sacrifices and the demons went back to the lower region of the earth after Her manifestation.

यज्ञभागभुजः सर्वे चक्रुर्विनिहतारयः,
निशुम्भे च महावीर्ये शेषाः पातालमाययुः। 12।34, 35

yajñabhāgabhujaḥ sarve cakruvinihatārayaḥ,

niśumbhe ca mahāvīrye śeṣāḥ pātālamāyayuḥ.
12/34-35

The writer of Saptaśatī has mentioned about the dispelling of dirt from the *Āditya* with a special purpose.

वबुः पुण्यास्तथा वाताः सुप्रभोऽभूद्दिवाकरः। 10/31

vabuḥ puṇyāstathā vātāḥ suprabho'bhūddivākaraḥ.
10/31

When the *Āditya* (Sun) is strong, it enables directions, earth, space, air and heaven to be dirtless and clean for the maintenance, discipline and preservation of the Universe, as Aitareya Brāhmaṇa declares :—

इदं राधो बृहत्पृथुः। 31-10

idam rādho bṛhatpṛthuḥ. 31/10

In other words, the *Āditya* has been expanding Itself after being enlightened with high class virtues. The energies of the *Āditya* are called as Mitra, Varuṇa, Aryamā, Bhaga etc. which are beneficial in the act of fire-sacrifice etc. The eight sons of Aditi are the eight arms of Sarasvatī and *Icchā*, *jñāna*, *Kriyā*, *Buddhi*, *Citta*, Mind, *Ṛta* and *Satya* are Her eight sons. *Tamaḥ* is Asura, demon Aditi preserves the creation after controlling over the Death or *Tamaḥ* with Her eight arms when *Tamaḥ* troubles people in the form of hunger and thirst, *Āditya* comes forward for their help by nourishing them with corn-flakes born of Fire and Moon. In this way, 'अद्यतेऽति अदितिः Adyeti'ti Aditiḥ', Śruti calls Her as the Mistress of Well-being as well. With this point in view, Saptaśatī records the story of Mother Śatākṣī's or Śākambharī 's Causeless Grace being showered on people when She has fed them with self-created vegetables and herbs during the period of draught. These herbal vegetables are being nourished by Aditi's limbs, i.e. sun-rays.

ततोऽहमखिलं लोकमात्मदेहसमुद्भवैः।
भरिष्यामि सुराः शाकैरावृष्टैः प्राणधारकैः॥ 11।48

tato'hamakhilaṁ lokamātmadehasamudbhavaiḥ,
bharişyāmi surāḥ śākairāvṛṣṭaiḥ prāṇadhārakaiḥ. 11/48

It means to say that the story of Mahāsarasvatī is also completely Vedic as far as the purpose is concerned. It can, therefore, be rightly concluded that the Āgama stories or the tales of Tantra Śāstras can properly be understood only when they are read out in the light of Vedic interpretations otherwise a lot of misgivings can take place.

16

THE YANTRA-SVARŪPA OF DAŚAMAHĀVIDYĀ

A Yantra belonging to a particular Devatā has been recognized as Its Statue. That's why it is prescribed to worship the Statue or a Yantra of the Mother Goddess.

मण्डलस्थां महामायां यन्त्रस्थां प्रतिमासु च।

maṇḍalasthāṁ mahāmāyāṁ yantrasthāṁ pratimāsu ca.

Regarding the close similiarity between a Yantra and a Statue, it has been established that both are undifferentiated with each other as the body and the soul are between themselves.

यन्त्रं मन्त्रमयं प्रोक्तं मन्त्रात्मा दैवतैव हि,
देहात्मनोर्यथाऽभेदो यन्त्रदेवतयोस्तथा।
विना यन्त्रेण पूजायां देवता न प्रसीदति।

yantraṁ mantramayaṁ proktaṁ mantrātmā daivataiva hi,
dehātmanoryathā'bhedo yantradevatayostathā.
vinā yantreṇa pūjāyāṁ devatā na prasīdati.

It has been mentioned in Devī Bhāgavataṁ (3/27/21) that in the absence of a Statue, the adorer should worship a Yantra, as declared herein :—

अर्च्चाभावे तथा यन्त्रम्।

Arccābhāve tathā yantraṃ.

A Yantra is also called as Devanagara, because of being a Project of *Akṣaras* or letters alone. A Yantra is an expansion of a *Bindu* alone and the rosary of alphabets, i.e. *Varṇamālā* is also an expansion of a *Bindu* as narrated herein :—

बिन्दुस्फोटेनमात्रेण वर्णना समुद्भवः।

bindusphoṭenamātreṇa varṇanā samudbhavaḥ.

This expansion is not merely a network of some right-wrong lines, but symbolizes the entire Universe within itself. It is interesting to note that the Mother Divine who is Consciousness-Incarnate is seated over there alongwith other Divine Powers. Herein lies the mystery of Upaniṣadic Dahasa-Vidyā.[1]

In the form of *Icchā*, *Jñāna*, *Kriyā*, the *Bindu* adopts a triangular shape. This trio signifies the whole of the Universe and its three arms are *Ahaṁ*, *Idaṁ* and *Tvaṁ* or A, U, M or *Bhuḥ*, *Bhuvaḥ*, *Svaḥ*. This Triangle is called as the womb of the world. The *bindu* inside the triangle in the middle is acclaimed as the Supreme Mother. These three lines in their horizontal and vertical, upper and lower forms go for the formation of different *Yantras*. It is said in Tripuropaniṣad :—

यास्तिस्त्रो रेखा सदनानि भूस्त्री स्त्रिविष्टपास्त्रिगुणास्त्रिप्रकाशः,
एतत्त्रयं पूरकं पूरकाणां मन्त्री प्रथते मदनो मदन्या। ।5।

yāstisro rekhā sadanāni bhūstrī striviṣṭapāstri-
guṇāstriprakārāḥ,
etattryaṁ pūrakaṁ pūrakāṇāṁ mantrī prathate
madano madanyā. 5

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1. या प्राणेन सम्भवत्यदितिर्देवतामयी, गुहां प्रविश्य तिष्ठन्तीं या भूतेभिर्व्यजायत। एत द्वै तच्। कठ0 2।1।7

Yā prāṇena sambhavatyaditirdevavtāmayī, guhāṁ praviśya tiṣṭ hantīṁ yā bhūtebhirvyajāyata. Etadvaitac. Kaṭha. 2/1/7

It is declared in Nāsadīya Sūkta that the curved lines of the Yantra extended towards the upper or lower side embody the supermost might clung to its own base.

तिरश्चिनो विततोरश्मिरेषामधः, स्विदासीदुपरिस्विदासीत्।

ऋक्. 8।7।10।129।20

tiraścino vitatoraśmiréṣāmadhaḥ, svidāsīduparisvidāsīt..

Ṛk. 8/7/10/129/20

Mantras include letters (*Varṇa*) and letters are the off-shoots of *Bindu*-explosion. In this way, both Mantra and Yantra are indentical to each other. A particular deity is formed by using the letter written with *mātrā*, a*nusvāra* and *visarga* etc. The Classic book 'Varṇa-Nighanṭu' explains thus :—

समात्रकः सरेफश्च वर्णस्तत्सानुनासिकः,
सानुस्वार विसर्गो हि पूर्णः देवत्वमृच्छति।

samātrakaḥ sarephaśca varṇastatsānunāsikaḥ,
sānusvāra visargo hi pūrṇaḥ devatvamṛcchati.

Dr. Rudradeva Tripāthi has very well focussed on lthe significance of Yantra by explaining the fact that a Yantra is a first rate Symbol as it predominates in *Icchā-Śakti*.

As the Almighty Lord desires for becoming 'many' that goes for the expansion of the creation; similarly, a Yantra symbolizes itself into a desire which is its first and foremost Śakti. In other words, it is an embodiment of creation. Its second form is knowledge or *jñāna* that is manifested in statues on idols. The knowledge pertaining to different limbs of a statue makes Its adorer enable to be acquainted with his own concealed divinity. A mantra is known to stand for knowledge or *jñāna*. A Yantra embodied as *Icchā* or desire is recognised by its mantra meant for knowledge referring to its all-permeating Śakti. The third 'form' or *svarūpa* is *Kriyā* which is closely associated with Desire and knowledge. The secret of 'Idol-worship' lies in its *Kriyā* couples with

Desire and knowledge that goes to please the Deity concerned. The fiction of Yantra and mantra depends on Tantra, i.e. Yantra and mantra in the forms of Desire knowledge totally depend on the manife-station of Tantra, i.e. *Kriyā*.

However, a Yantra holds the supermost ranks, as it upholds Desire or *Icchā* in itself and mantra and tantra are closely united with it. Accordingly to the Āgama-Śāstras, all the three Yantra, mantra and tantra unitedly together fulfil the adorer's disires.

The Goddess embodies 'Fire,' that's why Her form is triangular. Even Rudra manifests 'Fire' or 'Agni', He, therefore, has a triangular form. The difference between these two triangels is that the upward triangle stands for Rudra, while the lowerward trianle signifies 'Śakti', the Goddess.

A Yantra is fit to be worshipped only when it is initiated properly. The literature related to the methods of Yantra-worship and its initiation etc. is profusely available in Vāmakeśvara Tantra, Yantra Mahārṇava, Ākāśabhairava Kalpa, Śāktapramoda, Śāradātilaka, Śaktisaṅgama-tantra etc. A Yantra is said to be fruitful when it is worshipped with a seed-mantra, its Gāyatrī mantra and proper initiation etc. It is, therefore, desired to begin with the Yantra-pūjā only when one has ascertained all the formalities related to its form, base, writing material, *japa-mantra*, *tarpaṇa-yajña*, feeding of Brāhmaṇas etc., since the desired fruit is closely associated with these formalities, as the Ākāśabhairava Purāṇa declares:—

जपश्च तर्पणं होमो ब्राह्मणाराधनं तथा,
चतुरङ्गमिति ख्यातं सर्वेषां सिद्धिमिच्छताम्।

japaśca tarpaṇaṁ homo brāhmaṇārādhanaṁ tathā,
caturaṅgamiti khyātaṁ sarveṣāṁ siddhimicchatāṁ.

The Yantra pertaining to the Goddess-*pūja* should be written with a pen made of pomegranate or silver or gold, dipped in the mixed ink of sandal powder, comphor etc.

The chakra or Yantra-formation is noted as 'Bahira Yāga', or outer sacrifice. While its awakening in one's body is called *Antaryāga*, i.e. Inner-sacrifice. In the outer sacrifice or worship, i.e. during *Bahiryāga* the Śiva-triangle is placed downward, and the Śakti-triangle' is upward—this is the beginning of the creation, while the Śiva-triangle is placed upward and the Śakti-triangle is placed downward in the process of dissolution. The Kaulācāras respect the order of dissolution, while the *Samayācārīs* respect the process of Creations.

It is clarified that the Yantra is equipped with three divine qualities of creation, preservation and dissolution or the elements of Śiva, Śakti and super Soul; similarly, a mantra is empowered with the triple elements of Śiva-śakti and Super Soul and qualified with the power of Grace.

एवमुक्तेन विधिनामन्त्राः सर्वे त्रितत्त्वजाः,
शिवाख्याः शक्तिरूपाश्च तथैवात्मस्वरूपकाः। ने0 ते0 21।57

evamuktena vidhināmantrāḥ sarve tritattvajāḥ,
śivākhyāḥ śaktirūpāśca tathaivātmasvarūpakāḥ.

Ne. Te. 21/57

A mantra belongs to different categories such is maseculive, feminine, neutral, *Sāttvika*, *Rājasika*, *Tāmasika*, *Sābara*, *Dāmara* etc. The effect of a *Dāmara mantra* is temporary just to create an effect of magic. The details regarding the types and sub-types of mantras are given in Śāradātilaka, Saubhāgyabhāṣakara etc. The grantha entitled 'Śāradātilaka' sheds light on the parity between the *saṁskaras* of Yantras and mantras. The *mantra-saṁskāras* are indispensable as ragards the use of *Kamya-karma*, i.e. *karma* done with the desire of fruits, while these *saṁskaras* can be ignored during the period of desire for liberation.

There are ten *saṁskāras* of different mantras which are :—

(1) Jīvana, (2) Janana, (3) Tāḍana, (4) Bodhana, (5) Abhiṣeka, (6) Vimalīkaraṇa, (7) Āpyāyana, (8) Tarpaṇa, (9) Dīpana, (10) Gupti.

मन्त्राणां दश संस्काराः कथ्यन्ते सिद्धिदायिनः,
जननं जीवनं पश्चात् ताडनं बोधनं तथा।
अथाभिषेको विमलीकरणाप्यायने पुनः॥ 112॥
तर्पणं दीपनं गुप्तिर्दशैता मन्त्रसंस्क्रियाः॥ 113॥

mantrāṇāṁ daśa saṁskārāḥ kathyante siddhidāyinaḥ,
jananaṁ jīvanaṁ paścāt tāḍanaṁ bodhanaṁ tathā.
athābhiśeko vimalīkaraṇāpyāyane punaḥ. 112.
tarpaṇaṁ dīpanaṁ guptirdaśaitā mantrasaṁskriyāḥ. 113.

The liberation of a mantra from the midst of *mātṛikā varṇas*, i.e. different letters is called 'Janana'. The use of Praṇava or *Oṁkāra* is *Jīvana*. After writing the mantra on a palm-leaf, it is blown with *Yaṁ* matra this is called *Tāḍaṇa*. Later, the Badhana an process takes place, when the written mantra is patted at an oleander flower with *Raṁ* sound; the Abhiṣeka' takes place when the water is sprinkled one hundred eight times with a new leaf of Pīpala tree. The Japa with *Hrīṁ* of ॐ is called *Vimalī karaṇa*. The sprinkling of water, 108 times with a holder made of *kuśa* (a kind of grass) is called *Āpyāyana*. To associate the mantra with Tāra, Māyā and Ramā seeds is called Dīpana and its concealment is known as *Gupti*, i.e. its non-manifestation.

The syllable ॐ or *Hrīṁ* is considered to be Tamas. This resounding syllable is always awakened and never sets down.

एको नादात्मनो वर्णः सर्ववर्णविभागवान्,
सोऽनस्तमिद्रूपत्वाद् अनाहत इहोदितः। तं0 6।217

eko nādātmano varṇaḥ sarvavaraṇaḥvibhāgavān,
so'nastamidrūpatavād anāhat ihoditaḥ Tam. 6/217

This is also known as *Bhairava sadbhāva* or *Mātṛ Sadbhāva*. This is the very Supreme śakti-One Syllabled Divine Power that envelops in Itself the entire Cosmos.

स तु भैरव सद्भावो मातृसद्भाव एष सः,
परासैकाक्षरा देवी यत्रलीनं चराचरम्। तं0 6/218

sa tu bhairava sadhāvo mātṛsadbhāva eṣa saḥ.
parāsaikākṣarā devī yatralīnaṁ carācaraṃ. Taṁ. 6/218

Hrīṁ is the *Svarūpa*-holding seed of the Divine Power and its adorer is known as Bhramar and Śuka. The Mother Goddess is called *Bhrāmarī* as She compassionately looks after the welfare of Her sādhaka. It is said in Bhuvaneśvarī Saṁhitā :—

द्विरेफा जीवरूपाः स्युः यया हस्ते सदा धृताः,
जीवाधीशा ततः प्रोक्ता भ्रामरी लोकसुन्दरी।

dvirephā jīvarūpāḥ syuḥ yayā haste sadā dhṛtāḥ,
jīvādhīśā tataḥ proktā bhrāmarī lokasundarī.

Hrīṁ is known as *Praṇava* of the Divine Mother in the Atharvaśīrṣa. It sounds as the humming of a bee. It contains ether (*ākāśa*) and fire (*Agni*) and Soma (moon) and Vāyu (air). *Ha* is ether (*ākāśa*); *E* is *vāyu* (air) *Ra* is fire (Agni) and the dot is Soma (moon). These syllables combinedly form *Hrīṁ*. The dot (Soma) is half syllable.

वियदीकारसंयुक्तं नीतिहोत्र समन्वितम्,
अर्धेन्दुलसितं देव्या बीजं सर्वार्थसाधकम्।
एवमेकाक्षरं ब्रह्म यतयः शुद्धचेतसः,
ध्यायन्ति परमानन्दमया ज्ञानाम्बुराशयः॥

viyadīkārasaṁyuktaṁ nītihotra samanvitaṃ,
ardhendulasitaṁ devyā bījaṁ sarvārthasādhakaṃ.

evamekākṣaraṁ brahma yatayaḥ śuddhacetasaḥ.
dhyāyanti paramānandamayā jñānāmburāśayaḥ.

Hrīṁ is called *guha*, i.e. cave in *ṣoḍaśīkārṇava*. In this very cake, Aditi, the Divine Mother resides alongwith Her entire force. It is called *Maṇidvīpa* in 'Devibhāgavataṃ'. Truly-speaking, it is Super Sky (*Paramavyoma*) where the Cit śakti or *Vāk* resides. As a piece of cloth expands and shrinks owing to an action, similarly, this cave expands and shrinks in the form of the cosmos. The evolution is creation and the shrinking is dissolution. In the Paurāṇic terminology, the former is called *unmīlana* or opening and the latter is called *nimīlana*, i.e. closing.

अन्तरिक्षगतं त्वेतन्निराधारं विराजते,
सङ्कोचश्च विकासश्च जायतेऽस्य निरन्तर
पटवत्कार्यवशतः प्रलये सर्जने तथा। 12।12।41-42

antarikṣagataṁ tvetannirādhāraṁ virājate,
saṅkocaśca vikāsaśca jāyate'sya nirantara,
paṭavatkāryavaśataḥ pralaye sarjane tathā.
12/12/41-42

Śivā residing within this cave is always surrounded by Mahāvidyā.

महाविद्याश्च सकलाः साम्यावस्थात्मिकां शिवाम्। 12।12।54

mahāvidyāśca sakalāḥ sāmyāvasthātmikāṁ śivāṃ.
12/12/54

Since the entire cosmos consists of fire and moon, i.e. Agni and Moon, *Ha*, *Ri*, M respectively stand for space, fire and moon denoting *Icchā*, *jñāna* and *Kriyā*, i.e. Desire, knowledge and action.

All the syllables may then, be called a combination of fire and moon alone, as the Prapañcasāra declares :—

अथोभयात्मका वर्णाः स्युरग्नीषोमभेदतः।

athobhayātmakā varṇāḥ syuragnīṣomabhedataḥ.

The *Hrīṁ* is, therefore, considered to be the pioneer syllable among all the Divine Śakti syllables. The original mantras of all Mahāvidyā are the different forms of this *Hrīṁ* Seed-mantra. The significance of the three syllables pertaining to the triangular Yantra has been described vividly in the sixth chpater 'Tārā Khaṇḍa of Śaktisaṅgamatantra.[1]

Yantra description

The details of Daśamahāvidyā-Yantras have been given in the 'Śāktapramoda'; however, the relevant *ślokas* pertaining to different Yantras, formation the being given here :—

Mahākālī-Yantra

आदौ त्रिकोणमालिख्य त्रिकोणं तद् बहिर्लिखेत्।
ततौ च विलिखेद् मन्त्री त्रिकोणत्रयमुत्तमम्॥1॥
ततः त्रिवृत्तमालिख्य लिखेदष्ट दलं ततः।
वृत्तं विलिख्य विधिवल्लिखेद् भूपुरमेककम्॥2॥

ādau trikoṇamālikhya trikoṇaṁ tad bahirlikhet.
tatau ca vilikhed matrī trikoṇatrayamuttamaṃ. 1
tataḥ trivṛttamālikhya likhedaṣṭa dalaṁ tataḥ.
vṛttaṁ vilikhya vidhivallikhed bhūpuramekakaṃ. 2

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1. त्रयोऽग्नयः त्रयो ग्रामाः देवाश्चापि त्रयो गुणाः,
भावत्रयं तथा शक्तित्रयी नाडी त्रयात्मिका,
त्रिधा सिद्धिः त्रितत्वाख्यं पात्रत्रयमथाद्भुतम्
त्रिकोणवासिनी काली वीरसिद्धा वरप्रदा। 1।2।-3

Trayo'gnayaḥ trayo grāmāḥ devāścāpi trayo guṇāḥ,
Bhāvatrayaṁ tathā śaktitrayī nāḍī trayātmikā.
Tridhā siddhiḥ tritatvākhyaṁ pātratrayamathādbhutaṃ.
Trikoṇavāsinī kālī vīrasiddhā varapradā. 1/2-3.

Tārā-Yantra

स योनिं चन्दनेनाष्टदलं पद्मं लिखेत् ततः।
मृद्वासनं समासाद्य मायां पूर्वदले लिखेत् ॥1॥
बीजन्द्वितीयं याम्ये फट् उत्तरे पश्चिमे तुठम्,
मध्ये बीजं लिखेत् तारं भूतशुद्धिमथाचरेत् ॥2॥

sa yoniṁ candanenāṣṭadalaṁ padaṁ likhet tataḥ.
mṛdvāsanaṁ samāsādya māyāṁ pūrvadale likhet.1
bījandvitīyaṁ yāmye phaṭ uttare paścime tuṭhaṃ.
madhye bījaṁ likhet tāraṁ bhūtaśuddhimathācaret. 2

Ṣoḍaśī-Yantra

बिन्दुत्रिकोण वसुकोण दशारयुग्म-
मन्वस्त्रनागदल संयुत षोडशारम्।
वृत्तत्रयं च धरणी सदन त्रयं च,
श्रीचक्रराजमुदितम्परदेवतायाः॥1॥

bindutrikoṇa vasukoṇa daśārayugma-
manvastranāgadala saṁyuta ṣoḍaśāraṃ.
vṛttatrayaṁ ca dharaṇī sadana trayaṁ ca,
śrīcakrarājamuditamparadevatāyāḥ.

Bhuvanśvarī-Yantra

पद्ममष्टदलं बाह्ये वृत्तं षोडशभिर्दलैः।
विलिखेद् कर्णिकामध्ये षट्कोणमतिसुन्दरम्॥
चतुरस्त्रं चतुर्द्वारमेवं मण्डलमालिखेत्।

padmaṣṭadalaṁ bāhye vṛttaṁ ṣoḍaśabhirdalaiḥ.
vilikhed karṇikāmadhye ṣaṭkoṇamatisundaraṃ.
caturastraṁ caturdvāramevaṁ maṇḍalamālikhet.

Bhairavī-Yantra

पद्ममष्टदलोपेतं नवयोन्याढ्यकर्णिकम्।

चतुर्द्वारसमायुक्तं भूगृहं विलिखेत्ततः॥1॥

padmaṣṭadalopetaṁ navayonyāḍhyakarṇikaṃ.
caturdvārsamāyuktaṁ bhūgṛhaṁ vilikhettataḥ. 1

Chinnamastā-Yantra

त्रिकोणं विन्यसेदादौ तन्मध्ये मण्डलत्रयम्।
तन्मध्ये विन्यसेद् योनिं द्वारत्रयसमन्विताम्।1।
बहिरष्टदलं पद्मं भूविम्बत्रितयं पुनः।
कूर्च्यबीजं लिखेन्मध्ये त्रिकोणं फट् समन्वितम्॥2॥

trikoṇaṁ vinyasedādau tanmadhye maṇḍalatrayaṃ.
tanmadhye vinyased yoniṁ dvāratrayasamanvitāṃ. 1
bahiraṣṭadalaṁ padmaṁ bhūvimbatritayaṁ punaḥ.
kūrcyabījaṁ likhenmadhye trikoṇaṁ phaṭ samanvitaṃ. 2

Dhūmāvatī-Yantra

अनुक्तकल्पे यन्त्रस्तु लिखेत् पद्मदलाष्टकम्।
षट्कोणकर्णिकं तत्र वेदद्वारोपशोभितम्॥1॥

anuktakalpe yantrasatu likhet padmadalāṣṭakaṃ.
ṣaṭkoṇakarṇikaṁ tatra vedadvāropaśobhitaṃ.1

Bagalāmukhī-Yantra

बिन्दुत्रिकोणषट्कोणवृत्ताष्टदलमेव च।
वृत्तं च षोडशदलं यन्त्रं च भूपुरात्मकम्॥1॥
bindutrikoṇaṣaṭkoṇavṛttāṣṭadalameva ca.
vṛttaṁ ca ṣoḍaśadalaṁ yantraṁ ca bhūpurātmkaṃ.1

or

त्रिकोणं चैव षट्कोणं वसुपत्रं ततः परम्।
पुनश्च वसुपत्रं च वर्तुलं च प्रकल्पयेत्॥1॥
षोडशारं ततः पश्चात् चतुरस्त्रं विधीयते।
वर्तुलं चतुरस्त्रं च मध्ये मायां समालिखेत्॥2॥

trikoṇaṁ caiva ṣaṭkoṇaṁ vasupatraṁ tataḥ paraṃ.
punaśca vasupatraṁ ca vartulaṁ ca prakalpayet.
ṣoḍaśāraṁ tataḥ paścāt caturastraṁ vidhīyatī.
vartulaṁ caturastraṁ ca madhy māyāṁ samālikhet.2

Mātaṅgī-Yantra

षट्कोणाष्टदलं पद्मं लिखेद् यन्त्रं मनोरमम्।
भूपुरेणापि संयुक्तं मातङ्गी प्रीतिवर्धनम्॥1॥

ṣaṭkoṇāṣṭadalaṁ padmaṁ likhed yantraṁ manoramaṃ.
bhūpureṇāpi saṁyuktaṁ mātaṅgī prītivardhanaṃ.1

Kamalā-Yantra

षट्कोणे वसुपत्रं च कमलं भूपुरान्वितम्।
सम्प्रोक्तं कमलायन्त्रं श्रीं बीजसमन्वितम्॥1॥

ṣaṭkoṇe vasupatraṁ ca kamalaṁ bhūpurānvitaṃ.
samproktaṁ kamalāyantraṁ śrīṁ bījasamanvitaṃ.1

This is to be borne in mind that all the five triangles in Kālī-Yatra would be downward, while in Tārā-yantra, one triangle would be downward and another one would be upward. In Ṣoḍaśī Yantra, there are five Śakti triangles and four Śiva triangles.[1]

It has already been described that these triangles are downward and upward as regards creation and dissolution. In Bhuvaneśvarī, one of the triangles is downward and the

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1. चतुर्भिः शिवचक्रैश्च शक्तिचक्रैश्च पञ्चभिः,
नवचक्रैश्च संसिद्धिं श्रीचक्रं शिवयोर्वपुः। भैरवयामल
Caturbhiḥ śivacakraiśca śakticakraiśca pañcabhiḥ,
Navacakraiśca saṁsiddhiṁ śrīcakraṁ śivayorvapuḥ. Bhairava-yāmala.

other one is upward, while the Bhairavī Yantra has two downward triangles and one upward triangle or nine triangles are downward. In Chinnamastā Yantra, one downward triangle in being surrounded by three circles and its outer border has one downward triangle enveloping the first triangle in its shell (womb). There is one downward and another upward triangle in Dhūmāvatī Yantra. In Bagalāmukhī Yantra, there is one downward triangle with a *Bindu* and another upward triangle followed by a second upward triangle. In other words a triangle is enveloped with a hexagon. There is one downward and another upward triangle in Mātaṅgī Yantra and the hexagon of Kamalā Yantra is also formed on this pattern engraved with śrīṁ in the centre. The eight or sixteen petals and Bhūpura are just the same. The hexagon represents innate affinity between Śiva and Śakti. The upward Śiva and the downward Śakti are called Cakras. The entire cosmos is shurnk with in a *Bindu* which is transformed into a triangle as the Divine wills for its manifestation, as it is said in Parātriṁśiktā.

यथान्यग्रोध बीजस्थः शक्तिरूपो महाद्रुमः,
तथा हृदयबीजस्थं जगदेच्चराचरम्।
कालेनभिद्यमानस्तु स बीज भवति त्रिधा।।

yathānyagrodha bījasthaḥ śaktirūpo mahādrumaḥ.
tathā hṛdayabījastham jagadeccarācaraṃ.
kālenabhidyamānastu sa bīja bhavati tridhā.

Therefore, the *Bindu* may be taken as a symbol of Śiva-śakti and the triangle, the symbol of *Jīna*. The eight petalled lotus. Unmanifest element stand for eight causes and the sixteen petals represent perfection. The bright and dark fortnights including the full-moon night and dark day of

Amāvasyā. The sixteenth *Kalā* is *cit-śakti*, i.e. Mahātri-purā. The *Bhūpura-Bindu*, triangle, eight-petals and form Cosmos (*samaṣṭi*) and symbolize Prakṛti, mind, intellect and ego. That's why, these Yantras are considered to be the symbols of the Universe.

चक्रं त्रिपुरसुन्दर्याँ ब्रह्माण्डाकारमीश्वरि।

cakraṁ tripurasundaryāṁ brahmāṇḍākāramīśvari.

This body is also a *Śrīcakra*. In this manner, the triangular formed Yantras symbolize body and universe together. Their inhalation ever results into abundant fruits.

17

THE 'VARṆA' OF DAŚAMAHĀVIDYĀ

A SYMBOL OF THE UNIVERSE

The Supreme sky (*Parama vyoma*) is said to be the abode of the Supreme Śakti. The Nāsadīya Sūkta approves this comment by saying 'योस्याध्यक्षः परमे व्योमन् Yosyādhyakṣaḥ parame vyoman,' while the Lalitā sahasranāma sings its glories after Chanting 'प्रत्यग्ररूपापराकाशा, pratyagrarūpā-parākāśā; Even the famous book 'Citgamanacandrikā' sings its appraisal in its second chapter by saying :—

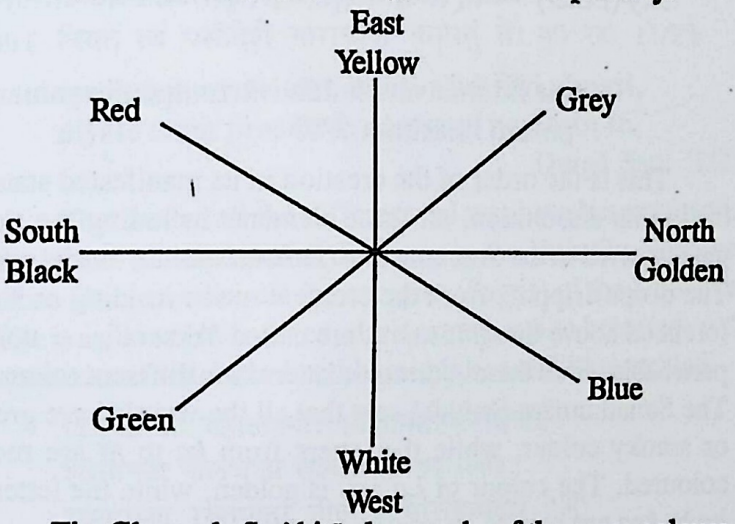
यत्क्रियात्मशशिभानुमध्यगे रवे चरत्यनलदृष्टि धाम्नियः।
यत्तदूर्ध्व शिखरं पर नभः तत्र दर्शय शिवं त्वमम्बिके॥32॥

yatkriyātmaśaśibhānumadhyage rave caratyanala-
dṛṣṭihāmniyaḥ.
yattadūrdhva śikharaṁ para nabhaḥ tatra darśaya
śivaṁ tvamambike.32

When the Supreme sky (*Parama vyoma*) illumines all around the directions (*diśās*), the east, west, north and south are coloured with Yellow, white, golden and black hues respectively. During that hour, grey between East and North, blue between North and West, green between South and West and red between South and east are said to be predominant.

The Mahānirvāṇa Tantra discusses about five colours

pertaining to the creation of five elements. In this discription, the Earth, Water, Fire, Air, and Sky or Ether are said to be Yellow, white, red, grey (smoky) and blue respetively.[1]



The Gheraṇḍa Saṁhitā also speaks of the same colours, save the colour of the Sky is compared with the Ocean-waters.

Earth :—यत्तत्त्वं हरितालदेशरचितं भौमं लकारान्वितम्। 3।70।

yattatvaṁ haritāladeśaracitaṁ bhaumaṁ lakārānvitaṃ. 3/70

Water :—शङ्खेन्दुप्रतिमं च कुन्दधवलं तत्त्वं किलालं शुभम्। 3।72

śaṅkhendupratimaṁ ca kundadhavalaṁ tattvaṁ kilālaṁ śubhaṃ. 3/72.

Fire :— तत्त्वं वह्निमयं प्रदीप्तमरुणं रुद्रेणयत् सिद्धिदम्। 3/75

tattvaṁ vahnimayaṁ pradīptamaruṇaṁ rudreṇayat siddhidaṃ. 3/75.

Air :— यद्भिन्नाञ्जानपुञ्ज सन्निभमिदं धूम्रावभासं परे। 3।77

1. Mahānirvāṇa Tantra 13/90/5.

yadbhinnāñjanapuñja sannibhamidaṁ dhūmrāvabhāsaṁ pare. 3/77

Sky (Ether) :—यत् सिद्धौवरशुद्धवारिसदृशं व्योमं परं भासितम्। 3।80

yat siddhauvaraśuddhavārisadṛśaṁ vyomaṁ paraṁ bhāsitaṃ.3/80

This is the order of the creation in its manifested state; during its dissolution, all these elements including the sky get dissolved in the Supreme Sky (*Parama vyoma*) one by one. The drops dripping from the crescent moon residing on the forehead above the *ājñācakra*, are called 'Akṣara', i.e. non-perishable. Even these *Akṣaras* or letters have different colours. The Sanatkumāra Saṁhitā says that all the vowels have grey or smoky colour, while the letters from *ka* to *ta* are red-coloured. The colour of *La* etc. is golden, while the letters *ha* lo *kṣa* are said to be sparkling gold.

अकाराद्याः स्वरा धूम्राः सिन्दूराभास्तुकादयः।
डादिफान्ता गौरवर्णा अरुणाः पञ्च वादयः।
लकाराद्याः काञ्चनाभाः हकारान्त्यौ तडिन्निभौ।

akārādyāḥ svarā dhūmrāḥ sindūrābhāstukādayaḥ.
dādiphāntā gauravārṇā aruṇāḥ pañca vādayaḥ.
lakārādyāḥ kāñcanābhāḥ hakārāntyau taḍinnibhau.

The valuable books like Śāradātilaka, Mātṛkāviveka, and Kāmadhenu also discusses about different colours of the *varṇas*, i.e. letters, various idols and their carriages etc. It implies that all that alphabets (*varṇamālā*) and the Universal creation are formed of a combination of red, white and black colours. During the state of creation, it is white, while in preservation it is yellow and in destruction it is red and dark. The Cosmic śakti is white in its form of Super Intelligence or Intellect, Yellow in grandeur or prosperity, grey in life-giving

form, dark in destruction, blue in administration, red in its champion form.

मेधे सरस्वतिवरे भूति वाभ्रवि तामसि,
नियते त्वं प्रसीदेशे नारायणि नमोस्तु ते। दु0 स0 11/23

medhe sarasvativare bhūti vābhravi tāmasi,
niyate tvaṁ prasīdeśe nārāyaṇi namostu te.
Durgā Sap. 11/23

That's why, all the different colours have been united in the idol of Mahālakṣmī as discusses in the Vaikṛtika Rahasya, since She embodies all the energies (Śaktis) of the Universe. She is said to be fair-faced, dark-armed, white breasted, red-waisted and red-footed and blue-thighed and blue-ankled.

त्रिगुणा सा महालक्ष्मीः साक्षान्महिषमर्दिनी।
श्वेतानना नीलभुजा सुश्वेतस्तनमण्डला।
रक्तमध्या रक्तपादा नीलजङ्घोरुरुन्मदा। 7।8

triguṇā sā mahālakṣmīḥ sākṣānmahiṣamardinī.
śvetānanā nīlabhujā suśvetastanamaṇḍalā.
raktamadhyā raktapādā nīlajaṅghorurunmadā. 7/8

Among Daśamahāvidyās, Kālī is dark, Tārā is blue, Ṣoḍaśī is Ochre, Bhuvaneśvarī is fair, Chinnamastā is red, Tripurabhairavī is mild red-complexioned, Dhūmāvatī is smoky, Bagalā is yellow, Mātaṅgī is dark and Kamalā is golden in Colour. Out of all these Śaktis, the Power of knowledge is white, while the Power of *Icchā* (desire) is red-yellow and the Power of Action (*kriyā-śakti*) is said to be dark. The smoky, blue and green colours are mixed ones; that's why, they are used as symbols of the mixed Śaktis. Kālī represents the destroyed Universe, while Tārā stands mid-way between dissorlution and creation. Mother Ṣoḍaśī embodies the state of balance among the Earth, Space and Heaven. Bhuvaneśvarī is a symbol of creation and mana-

gement. Chinnamastā manifest a state of union between day and night and represents a system of creation and dissolution simultaneously, i.e. She symbolizes an activity of 'give and take' and sacrifice. Mother Bhairavī is a symbol of ceaselessly changing order within the elements, as there can be no evolution without transformation. Dhūmāvatī stands for shortage, disease, death, stresses and strains, hunger and thirst etc., while Bagalāmukhī manifests Herself as a symbol of retrenchment, attraction, research, book-writing and discussions on Śāstras. Mother Mātaṅgī represents different fine arts and their powers and Mother Mahālakṣmī stands for all prosperity. The different *varṇas* (colours) are said to be the symbols displaying various activities. It is apt to note that the Tāntric Aesthetic lay a great stress on colour-complex. That's why, in Tāntric-pūjā, it is advised to have prescribed colours in clothes, tilak etc. regarding the worship of a particular deity; only then, one's *pūjā* may attain fruition and desired results.

In fine, it can be concluded that the Universal Powers are certainly colourful, manifesting various colours which can be recognized through the knowledge of Tantra Śāstra alone.

18

ŚAKTI-TRIANGLE

A SYMBOL OF FIVE ELEMENTS

It is indispensable to surrounded the triangle with a *Bindu*, a circle and a square, as no Śakti Yantra can be said to the complete without them. Among them, the upward triangle symbolizes the fire element and the downward triangle represents the water element, while the circle surrounding them stands for the air element. The *Bindu* is noted as the symbol of the sky element (*Ākāśa* tattva). The square symbolizes the earth elements. In the beginning, the *Bindu* is stirred and creats a gush of air that results into fire and the fire, then, creates water that ultimately results into the earth. The creation is a formation of these five elements presented in their *pañcikṛta* form. The Upaniṣads consider the *Bindu* as a combined form of fire and moon, i.e. 'Agni and Soma'. The fire is called *Āditya* and stands for *prāṇa*. The Soma is *Rayi*. The gross, i.e. earth, water and fire and the subtle (air and ether or sky) forms are created through *Rayi* and the *prāṇa* is the life giving force, called *Āditya*. The vital energy, i.e. *prāṇa*, fire or agni and flesh, blood muscles in the body are, called as *Rayi* or *Soma*. In this way, both the Universe

and the body are called *agniso-mātmaka*, i.e. with fire (agni) and Soma, i.e. moon.[1]

According to the scholars of Tantra Śāstra, the *Bindu* consists of fire (agni) and moon (Soma) in the form of Śiva-Śakti. With a purpose of creation, Śakti dissolves, Herself into air after Her contact with Śiva. The air in its circular form pushes fire upward and Soma (moon) downward. This very Energy rotating round the navel of the *Bindu* is transformed into foam after being pressed by water, fire and air. These whirling foam-drops, in their fit of formation and destruction, change into mud, sandgrains etc. step by step. The air, then, gushingly collects the sandgranules and finally turns them into a maund or a gross form due to their volume. *Diśā* and *Kāla*, i.e. Direction and Time, then, enable the heaven, space and earth to be seen seperated from each other. The Energy of all the five elements together resists and throws the masses in the form of attraction and detraction. Several planets and sub-planets appear to be stable due to this doctrine of gravitational pull. The entire and the Universe are revolving round the pivot of this *Bindu*. The Āditya or Agni is totally responsible for the creation of plants, trees and various types of living beings including human beings. The life-giving Āditya is, therefore, rightly called the father of all the living creatures. During the period of dissolution, the earth gets dissolved into water, water into fire, fire into air and air into sky and, finally remains the *Bindu* alone. This shrinking and expansion or dissolution and evolution of the Śakti or Energy is called

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1. आदित्यो ह वै प्राणो रयिरेव चन्द्रमा रयिर्वा एतत् सर्वं यन्मूर्त्तं चामूर्त्तं च तस्मान्मूर्त्तिरेव रयिः। प्रश्नोपनिषद् 1।5

   Ādityo ha vai prāṇo rayireva candramā rayirvā etat sarvaṁ yanmūrttaṁ cā mūrttaṁ ca tasmānmūrttireva rayḥi. Praśnopaniṣad. 1/5

resurrection and creation. The very process among the living creatures is called birth and death. The Tāntric scholars have, therefore, originated the triangular Yantra pertaining to Śakti with a view to bringing to light the universal process of creation, preservation and dissolution. The Yantras of Daśa-mahāvidyā have used these symbols with some difference here and there. Generally-speaking, there is found a little variations in the numbers of cirlces and triangles; however, all the Yantras have a *Bindu* as their base alongwith triangles, circles and squares. The following diagram may be helpful in understanding the tāntric theme. This is the Indian background of the Vedic and Āgamic theory of creation.

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Dr. Premlata Paliwal (Born on Oct. 18, 1933 at Etawah, U.P.) has been the professor of English and Principal of R.C.A. Girls P. G. College, Mathura, U.P. She post graduated from Allahabad and Agra Universities in English and Sanskrit respectively and was also awarded Doctorate in the Comparative study of Shakespeare and the doctrine of 'Rasa'.

She, being well-versed in scriptures, has a great liking for devotional music, she is also merited with an aspiration and passion articles on various aspects of Indian Culture, Religion, Philosophy, Art and Education, numerous radio talks and discourses reflect her, dynamic personality.

Translation is her hobby. Her well known works include English to Hindi translation of 'An easy Journey to other Planets' by Shri A.C. Bhaktivedanta Swami Prabhupada, 'Scientific basis of Krishna Consciousness' by Swami Swarup Damodar of ISKCON, she published the detailed English commentary on Hanuman Chalisa. The present English translation of Kali Sahasranama and Dash Maha Vidya Mimansa of Dr. Vishnu Datta Rakesh, into English.

Dr. Paliwal got retirement in June 1994 and after that she took Sannyasa on the holy bank of Ganga at Kankhal from Swami Giridharapuriji Maharaj in 1996. Her Sannyasi name is 'Sadhu Ma Premanand Giri'. At present Dr. Paliwal loves to recite Srimad Bhagawat-Mahapurana from time to time being invited by her devotees and admirers.

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